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ABSTRACT

This bibliography of children's books with black characters is annotated so that the reader may decide which books would be of interest to him or to her. The bibliography attempts to record as complete a listing as possible due to the reported paucity of literature in this area. In this listing of 328 books many portray biracial friendships. Each entry is evaluated for reading grade level, interest age level, and personal recommendation level. The age interest levels are labeled "1" through "5" and are grouped for ages four through eight, eight through ten, ten through twelve, twelve through sixteen, and sixteen plus. The Fogg formula, which takes into account sentence length, words over three syllables excluding compound words, proper nouns and inflected endings, number of words per page, and the percentage of difficult words per page, has been used to compute reading levels. ["Black Barbecue," an article reprinted from "Teachers College Record" and "Changing Education" (Spring 1969) in the original document, has been omitted in the document available from EDRS.] (KG)

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CHILDREN'S INTERRACIAL FICTION

An unselective bibliography

By Barbara Jean Glancy

A research project conducted under the
grant program of the
American Federation of Teachers,
AFL-CIO

August, 1969

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The series draws from all disciplines. It has two biases: the first favors by-lined manuscripts over committee-produced reports, the second prefers authors with independent viewpoints over authors who aim to please.

INTRODUCTION

In February, 1967, the American Federation of Teachers published what since has proven to be an extremely popular curriculum resource for teachers, "Real Negroes, Honest Settings: Children's and Young People's Books About Negro Life and History" by Dharathula H. Millender. The work which follows is in this genre; it is an extension of the AFT's attempt to provide useful bibliographic materials for classroom teachers at all levels. We believe the annotated bibliography and the accompanying essay, "Black Barbecue", will be used widely by teachers throughout the nation. It is, we feel, highly deserving.

Various bibliographies of children's books which contain black characters are, by and large, not very comprehensive. Even the most inclusive one compiled by Augusta Baker, "Books About Negro Life for Children", rejects books because they do not meet a selected criteria. The criteria for judging these books is so subjective, of necessity, that a book that one person rejects may be good for another person or for limited use. Nowhere are the rejected books and reasons for their rejection given. Resources are so limited in this area, especially for works of fiction, that it is imperative to have as complete as possible a recording of the available books. Barbara Glancy's annotated bibliography of 328 books is a significant step in the right direction.

In her application for an AFT research grant, Mrs. Glancy was asked to discuss the significance of her study. Rather than paraphrase her response, since she has stated her purposes remarkably well, I believe her comments should be quoted in their entirety.

"Most writers have implied that the need for these books is with black children. While this is not to be denied, little has been said about the need for these books for America's most racially segregated child, the white child, to give some idea of what it means to be black in our society. If we are to combat racism in our society, white children must have the opportunity to learn about blacks and how they are influenced by the larger socisety. Books offer an exciting way of providing information for children as well as emotional identification with the characters involved in the many roles that blacks play in children's books.

"In addition to providing a comprehensive annotated bibliography of these resources, a second purpose is to index all the racial problems dealt with in the books (and not all books with black characters deal with racial problems) in order that teachers can utilize this sociologic information in teaching. A final purpose is to obtain an overview of what is included in all the books so that each book can be looked at in this context as well as in the context of its individual literary merit. Too many good books have gone out of print that deal with topics not treated in any other extant book.

"Race relations is so crucial a matter in our nation at this point in time that little needs to be said about the significance of any study that touches on the subject."

In addition to appearing in **Changing Education,** the survey-essay, "Black Barbecue" has been published in the April, 1969, issue of **The Record** (formerly the **Teachers College Record).** Because of the richness of the author's insights and the significance of the total study, the essay again is reproduced along with the complete bibliography on which it is based.

The document which follows also includes a brief summary of Mrs. Glancy's research, a reaction by Dr. Eugene Beard, and a list of recent 1968-1969 interracial books. Our expectation is that the bibliography periodically will be updated to include new titles.

Robert D. Bhaerman
Director of Research, AFT
August 1, 1969

SUMMARY OF RESEARCH: CHANGING CHARACTERISTICS OF THE BLACK AMERICAN IN CHILDREN'S FICTION

Descriptive studies of children's interracial fiction in the past have outlined a negative stereotype of the black American.[1] These studies, however, have not provided any data on the extent of these stereotyped characteristics. Too often reviewers of current books react to a new book on the basis of this prior stereotype—as if it still exists. There is insufficient knowledge of the current picture of interracial books. Furthermore, there is little realization of the numbers of books portraying black Americans in a set way necessary before a stereotype develops. While there are several bibliographies devoted to this subject that are outstanding, they present those books which do not conflict with the reviewer's sensitivities and which fit their perceptions of life.[2] The reader does not know what has been excluded or overlooked.

The present study is an attempt to deal with these problems. All children's fiction listed in **Kirkus** (a reviewing service for most publishers) which either explicitly or implicity suggested a book with a black character was read and analyzed in terms of the characteristics described by the previous writers. The characteristics analyzed appear in Table I. The percentages of books having each characteristic were examined in each of the six periods listed in Table I. Evidence of stereotypes, the presence of any one characteristic in over half the books of a period, and trends, consistent increases or decreases over all six periods, were examined. In addition to the major characteristics of the negative stereotype (marked with an [a] in Table I), there are minor characteristics that may also be present. These are listed in Table II.

Three hypotheses were examined: 1) that some of the characteristics of the negative stereotype of the black American would still appear in over half the books, 2) that there would be trends toward a hypothetical positive stereotype of the Negro. The characteristics comprising this hypothetical positive stereotype are those at the other end of the spectrum, when there is a spectrum, from those of the negative stereotype. These are marked in Table I with a [b]:

FINDINGS: Looking at these characteristics of the negative stereotype in Table I, we see that **poor and not striving, black-skinned,** and **rural areas** were present in over half the books for a few periods, and books with the **main character white** were always predominant. No minor characteristics from Table II, however, were present this often. Returning to Table I, we find no trends for the characteristics of the negative stereotype consistent over all six periods. Neither are there any consistent trends for the characteristics of the hypothetical positive stereotype of the black American.

CONCLUSIONS: The data supports the first hypothesis for some characteristics of the negative stereotype, namely, **poor and not striving, black-skinned, rural areas** and **main character white.** The second hypothesis, that diminishing trends for the characteristics of the negative stereotype would be evident, and the third, that increasing trends for the characteristics of the hypothetical positive stereotype would be evident, were not supported by the data.

DISCUSSION: Although four characteristics of the negative stereotype were present in over half the books, a large enough incidence for a stereotype, **poor and not striving** and **rural areas** were only present this often in the fifties. The third characteristic, black-skinned, on the other hand, was not present this often until 1967. With the new usage of the word "black" denoting group cohesiveness and race pride, this characteristic may no longer be part of the negative stereotype but may be forming a new dimension of the positive stereotype. Interracial books with the main character white and the black characters subordinate are still a part of the stereotype. As for the trends, although there are none for the characteristics of the negative stereotype consistent throughout these periods, most of these characteristics have become decreasingly prevalent. Three exceptions are **black-skinned, ghetto settings** and **only mother in the home.** The former characteristic has already been discussed. The latter two seem to reflect the greater willingness of recent authors to deal with the real problems facing many blacks today rather than to ignore these problems. This probably would not have occurred if a broader range of socio-economic status had not developed in books since the fifties. In general, the abatement of the negative stereotype has not been achieved by a shift to a positive stereotype but by a more varied portrayal. Only three characteristics of this hypothetical positive stereotype have a generally increasing incidence: **standard English, biracial friendships with no racial problems,** and **Twentieth-century settings** are probably more a reflection of our growing awareness of the difficulty children have reading, to say nothing of what difficulty they would have reading dialect, as well as their difficulty with concepts of past time. **Biracial friendships,** therefore, is the only characteristic of this hypothetical positive stereotype which could be interpreted as evidence of a shift toward the positive to compensate for the negative portrayals of the past. This one characteristic, furthermore, has increased markedly since 1950.

In conclusion, the negative stereotype of the black American has generally disappeared, especially in the most recent children's interracial fiction. The one exception is that black characters still play minor roles in most of these books. The characteristics comprising this former negative stereotype have no overall trends, although they are still decreasing with only minor reversals. A positive stereotype has not replaced the negative one except for the somewhat optimistic picture of race relations provided by the high incidence of books with **biracial friendships.** The annotations provide the best evidence for the diverse treatment of the black American today in children's books. Although these books are vastly superior to those described in the past, there is still a need for more and better children's interracial books. Among other needs, Table I indicates a need for more with the main character black as well as more books for girls.

The purpose of this bibliography was to annotate all books with black characters so that the reader would be able to decide, with some independence, those that would be appropriate for him. The annotations of these books of fiction is arranged alphabetically by authors. As an easy index, to the right of each entry is an interest age level, reading grade level and personal recommendation level. The age interest levels one through five are for ages 4-8, 8-10, 10-12, 12-16, 16+, respectively. Computations for the reading levels are based on the Fogg formula which takes into account sentence length; words of over three syllables excluding compound words, proper nouns and inflected endings; number of words per page; and the percent of difficult words per page based on a random sampling of four pages. Starred reading grade levels are books with unexpectedly high levels due to long sentences. Levels of recommendation one through five represent most to least recommended books, in that order. In addition to the usual criteria of plot, dialog, and characters, these books were considered in terms of the degree of involvement of the black characters and the book's contribution to the total picture of race relations provided by all recent interracial books.

I wish to personally thank Dr. Jean Grambs of the University of Maryland for uring the AFT to finance this study, Mrs. Kathleen Roedder of the D. C. Public Library for her reading and lively criticisms, Mrs. Nancy Parkey for figuring the reading levels, and Dr. Eugene Beard for comments from a black perspective.

References

1. Effie Lee Morris, "A Mid-Century Survey of the Presentation of the American Negro in Literature for Children Published between 1900 and 1950" (unpublished Master's thesis, Western Reserve University, Cleveland, 1956); Augusta Baker, **Books About Negro Life for Children** (New York: The New York Public Library, 1963); Betty Banner Preer, "Guidance in Democratic Living Through Juvenile Fiction," **Wilson Library Bulletin** XXII (May, 1948).
2. Baker, **op. cit.** and Rollins, Charlemae, ed. **We Build Together.** Champaign, Illinois: National Council of Teachers of English, 1967.

TABLE 1
PERCENTAGE OF INTERRACIAL FICTION HAVING THESE CHARACTERISTICS

Characteristic	1951-55 n = 54	1956-59 n = 48	1960-63 n = 59	1964-65 n = 64	1966 n = 56	1967 n = 45	Total n = 326
Poor, not striving[a]	59.0*	62.6*	44.0	29.7	30.3	22.1	41.0
Poor but striving	33.3	33.3	30.5	34.4	37.5	24.5	32.5
Middle-class	11.1	18.7	20.3	15.6	16.0	26.6	17.7
Wealthy[b]	—	4.2	1.7	1.6	7.2	2.2	2.8
Black-skinned[a]	46.2	37.5	44.0	46.7	50.0	51.1*	46.1
Brown-skinned	46.2	37.5	32.2	32.8	41.0	33.3	37.1
Light-skinned[b]	11.1	10.4	6.8	32.8	25.0	11.1	16.8
Dialect[a]	12.9	14.6	6.8	—	5.4	—	6.4
Idiom, poor grammar	59.2*	37.5	32.1	32.8	21.4	15.5	33.3
Standard English[b]	42.6	58.2*	57.6*	59.3*	64.3*	60.0*	57.0*
Ghetto or all-black[a]	20.3	6.2	11.8	12.5	19.6	11.1	13.8
Socially segregated[a]	48.1	50.0	39.0	31.2	21.4	8.9	33.3
Initial integration	24.1	27.1	27.1	17.2	21.4	6.7	20.8
Biracial[b]	29.6	33.3	32.2	53.1*	59.0*	66.7*	45.3
Ante-bellum[a]	25.9	22.9	8.5	6.3	8.9	—	11.9
Civil War	11.1	14.6	15.2	3.1	3.6	—	8.0
Reconstruction	9.2	6.2	3.4	1.6	3.6	—	4.0
20th century[b]	59.2*	58.3*	72.9*	87.5*	85.5*	100.0*	77.2*
Confederate states[a]	37.0	22.9	8.5	6.3	8.9	—	11.9
Border states	16.7	18.7	6.8	3.1	3.7	4.5	8.6
Union states	25.9	31.2	25.4	26.5	30.2	20.0	26.6
West, outside U.S.	9.3	8.3	8.5	—	5.4	—	5.2
Rural area[a]	57.4*	43.7	42.3	21.9	19.7	20.0	34.0
Small town	16.7	20.9	11.8	15.6	17.8	11.1	15.6
Urban	33.3	25.0	30.5	32.8	39.2	57.8*	35.9
Suburban[b]	3.7	8.3	5.1	3.1	3.6	2.2	4.3
Only mother in home[a]	7.4	6.2	10.2	9.4	19.6	8.9	10.4
Grandmother	3.7	2.1	—	3.1	1.8	4.5	2.5
No adult	3.7	2.1	1.7	1.6	1.8	—	1.8
Only father	1.8	—	5.1	1.6	1.8	2.2	2.1
Both parents[b]	22.1	27.1	23.7	29.6	26.7	40.0	27.8
Main character white[a]	66.7*	66.7*	54.2*	53.0*	46.4	53.4*	56.4*
Black	31.6	25.0	32.2	28.2	37.4	42.3	32.5
Both races equal	1.8	4.2	8.5	15.3	8.9	2.2	7.4
Other race	—	4.2	1.7	3.1	8.9	2.2	3.4
Major character male	66.7*	60.2*	69.5*	73.5*	60.7*	57.7*	65.6*
Female	29.6	31.2	20.3	15.6	28.5	33.3	25.8
Both sexes	1.8	8.3	6.8	9.3	8.9	8.9	7.4
Animal hero	—	—	—	1.6	3.6	—	0.6

*Present in over half the books and may be considered a stereotype.

TABLE II
PERCENTAGE OF BOOKS IN EACH PERIOD HAVING MINOR CHARACTERISTICS

Characteristic	1951-55 n = 54	1956-59 n = 48	1960-63 n = 59	1964-65 n = 64	1966 n = 56	1967 n = 45	Total n = 326
Physical							
Overweight	24.0	10.4	17.2	6.3	10.7	11.1	13.2
Eyes rolling	24.0	16.8	8.8	4.7	5.4	2.2	10.1
White teeth	14.8	14.6	10.9	1.6	3.6	4.5	8.2
Dress							
Bandanna	5.5	6.3	6.3	3.1	—	—	4.0
Pigtails	9.2	6.3	6.3	—	5.4	11.1	6.1
Barefoot	3.7	2.1	1.6	—	3.6	—	1.8
Personality							
Fear, superstition	11.1	6.3	9.4	—	—	—	4.6
Music, rhythm	14.8	4.2	3.1	4.7	14.3	8.9	8.2
Content slaves	11.1	10.4	3.1	—	3.6	2.2	4.9
Other							
"Cabin" home	5.5	8.3	3.1	4.7	—	—	3.7
"Auntie" name	11.1	8.3	4.7	1.6	—	—	4.3
Soul food	5.5	4.2	4.7	4.7	8.9	4.0	6.1
Author racism	—	—	3.1	—	—	—	.6

BIBLIOGRAPHY

	Interest Level	Reading Grade Level	Recommendation Level
1. Agle, Nan Hayden. Joe Bean. Illustrated by Velma Illsley. New York: Seabury Press, 1967. Eleven-year-old Joe Bean is redeemed by his white probation officer and his happy family through sharing a white boy's guilty secret and jousting. There is a glimpse of juvenile court and the foster parent system for wayward boys. Whether Joe will continue to be a model citizen back on Pratt Street away from the Knightly tourneys is not explored nor is Joe's gaining control over his temper demonstrated although Mr. Tipper states his confidence in the boy.	3	4.4	
2. _______, and Bacon, F. A., The Ingenious John Banvard. Illustrated by Joseph Papin. New York: Seabury Press, Inc., 1966. This is the story of the painter John Banvard's life from the time he set forth on his journey when he was 15-years old until after he had completed his 3-mile painting of the Mississippi based on these wanderings. Among the many people he saw and painted were slaves toiling in the cotton fields.	2	5.7	
3. Allen, Merritt P. Johnny Reb. Illustrated by Ralph Ray. New York: Longmans, Green and Company, 1966. This Civil War novel relates a white boy's struggle to better himself socially. The characters are only props to give the story historical authenticity: dialect-spouting, faithful retainers.			
4. Allis, Marguerite. Rising Storm. New York: G. P. Putnam's Sons, 1955. A rather melodramatic story of twin white brothers, one raised in the North and one in the South; the plot mentions the forced sexual relations of slaves and their owners, freed men before the Civil War, and miserable ghetto conditions. The northern twin, falling in love with a beautiful mulatto girl whom he assumes is white at first, vows to marry her after he learns the secret of her birth, but decides he cannot do so because it would not be right, in his opinion.	5		

	Interest Level	Reading Grade Level	Recommendation Level
5. Arbuckle, Dorothy Fry. The After-Harvest Festival. Illustrated by Maurice Whitman. New York: Dodd, Mead, and Company, 1955. The family of a little girl, growing up on the Indiana frontier at the close of the Civil War, hides a runaway slave. Years later they meet his wife and reunite the couple. The wife's contribution to the War as a cook for the Union Army is mentioned.	3		
6. Archibald, Joe. Hard-Nosed Halfback. Philadelphia: Macrae Smith Company, 1963. Amos Gooch, a black player, takes over the rich Metcalf's spot on the starting lineup and some of the members of the snobbish Brahmans quit the team, ostensibly to stop the creeping commercialism of college football. Amos' involvement in the story amounts to accounts of his prowess on the field and his benevolent statement that "there's room enuf at Bradford even for the Brahmans, for they're a rather small part." Patronizing.	4		
7. _______. Outfield Orphan. Philadelphia: Macrae Smith Company, 1961. An overly defensive Southern ballplayer finds it harder to fight back or laugh off racial problems than it is for the other brothers on his team. Some of the author's biases, such as his assumption that blacks are superstitious, come through.	4		
8. Bacmeister, Rhoda W. Voices in the Night. Illustrated by Ann Grifalconi. Indianapolis: Bobbs-Merrill Company, Inc., 1965. The death of their father and a hard winter cause Jeanie's family to be parceled out among the neighbors: Jeanie discovers the people she is staying with are hiding runaway slaves and gets to know some of the slaves' stories while keeping the secret.	2		

	Interest Level	Reading Grade Level	Recommendation Level
9. Baker, Charlotte. Return of the Thunderbird. Illustrated by the author. New York: Abingdon Press, ...	4		
Two boys set out on world-wide adventures to prove that their father was murdered. Benjamin, a slave and minor character who witnessed the murder but was silenced by the reminder that no one would believe a slave against a white man, finally comes forward to clear up the mystery.			
10. Baldwin, Clara. Cotton for Jim. Illustrated by Elton C. Fax. New York: Abingdon Press, 1954.	2		
A white family with the help of a tenant family raise cotton until both oldest boys decide to try a different way of life for themselves. The blacks are referred to as "Aunt" and "Uncle," and sing while they pick, and walk with a "waddle," but both families eat together. The black characters are stiff and stereotyped.			
11. Baldwin, James. Go Tell it on the Mountain. New York: Dial Press, 1963.	5	6.6	1
A story of John's struggle for salvation and survival in the harsh world of Harlem. John is torn between his desire to please his mother plus the historical pull of his church over his soul and his shrinking from the meanness of his foster father. The lives of John's closest relatives are reviewed in a series of flashbacks as they watch his coming through to glory. There are glimpses of white lust and violence, the degrading impact of poverty, the emotional release provided by the fundamentalist churches, fanaticism masquerading as religion, and the pain of growing up both black and ugly. A powerful novel.			
12. Ball, Dorothy. Hurricane. Indianapolis: Bobbs-Merrill Company, 1964.	4		1
Davey, a white boy living near the swamps, has had a lifelong friendship with a black neighbor a year older than he. As the boys mature, Davey learns of the petty insults Luke suffers and their friendship becomes even stronger.			

	Interest Level	Reading Grade Level	Recommendation Level
13. Ball, John. The Cool Cottontail. New York: Harper and Row, Publishers, 1966.	5	7.0	1

In the fictional time interval between Vergil Tibbs' solution of the murder in In The Heat of the Night and the discovery of a body floating in the pool of the nudist resort, the black inspector has matured considerably. Or, perhaps, it is because the setting is no longer the Deep South but California. The inspector is still sensitive to the different reactions his skin arouses, but he is not as solicitous about deferring to people's prejudices. This makes him a more human character. He is still, however, inhumanly clever at deducing the logic of crime. The bad guy is also black, a man trained in street fighting by a militant group formed after the Watts riot, who is willing to kill for money when racial retribution was involved. Great mystery! There is even a smidgeon of sex as the proper Virgil finds himself exceedingly uncomfortable around the beautiful girl at the nudist camp, a discomfort he realizes is increased by the fact that she is white and he is black.

	Interest Level	Reading Grade Level	Recommendation Level
14. ______. In the Heat of the Night. New York: Harper and Brothers, 1965.	5		1

Virgil Tibbs, visiting police detective, is seized upon as a suspect when a murder occurs in this sleepy southern town -- a suspect because he is black and is carrying a large sum of money in his wallet. When Virgil's identity is established and he is loaned to the local police because of his expertise in homicide cases, he finds himself in the position of being the person who is actually in charge in a situation where his race had always been subordinated. This is both an interesting treatment of southern mores and a psychological study of what happens to people playing unaccustomed roles.

15. Barney, Helen Corse. Green Rose of Furley. New York: Crown Publishers, Inc., 1953.

This is the love story of two Quaker sisters whose men have gone to war. They maintain neutrality toward the war in their Maryland home,

	Interest Level	Reading Grade Level	Recommendation Level
but assist their father in the Underground Railroad. The slaves whom they help tend to speak dialect, "waddle," and be called "Aunt."			
16. Barnwell, Robinson. Head Into the Wind. Illustrated by Avery Johnson. New York: David McKay Company, 1965.	4		
A nostalgic story of tenant farming in the thirties. A boy and his dog face the uncertainties of cotton-farming in North Carolina with his kinfolks after his father dies. The precarious economics of his life contrast with Mr. Ranson's easier life, but loyalty to his father is strong in Toby. A black cook plays no important role in the story.			
17. _______. Shadow on the Water. New York: David McKay Company, 1967.	3		
Grandma comes to Dacie's family and a separation between her parents becomes more immanent. As their mother pretends they are country gentry instead of country farmers, for the benefit of a prospective boyfriend, the "field hands" are brought in to substitute as servants and the rift widens. There are comments about the light-skinned servant in town looking right in her dainty apron while rural Esse looks ludicrous. Black characters are inconsequential.			
18. Barrett, William. Lilies of the Field. Illustrated by Burt Silverman. New York: Doubleday, 1962.	4	7.0	1
Homer Smith, a black newly discharged from the Army working his way across country with his station wagon-home, agrees to work for some German nuns on their building for a day, but one day stretches into another as he discovers the sisters are counting on him to build a church for them singlehanded. Homer's irritation with the Mother Superior's imperious manner melts as his pride in accomplishment grows and as he proves to himself that he can be his own boss.			

	Interest Level	Reading Grade Level	Recommendation Level
19. Baum, Betty. Patricia Crosses Town. Illustrated by Nancy Grossman. New York: Alfred A. Knopf, Inc., 1965. Pat is reluctant to go along with Lucy Mae's mother's plan to transfer to an open-enrollment school. Pat is concerned that her black skin will make her less welcome than the light-skinned Lucy Mae. Problems do arise but understanding teachers and the children's common interests overcome them. The author deals with the stigma of being on free lunch, the problems that Lucy Mae faces in being a teacher's child, the sneaky taunts in class, the feeling of being such a small minority, embarassment over why their ancestors emigrated to America, grown women called "girls" because they are maids, teachers expecting children not to know answers, black children avoiding looking in the mirror, and a teacher's deft handling of friction among the children. Page 21 where Pat thinks about her blackness as she lies in the dark and page 67 when Pat refuses to take Sara's outstretched hand could be used as open-ended stories.	3	3.6	1
20. Beim, Jerrold. Swimming Hole. Illustrated by Louis Darling. New York: William Morrow and Company, 1951. Larry and Bob are two black boys in a group of young boys that play and swim together. Steve, a new boy who doesn't "want to play with anyone who's colored," plays a mean trick on them. Larry stoutly challenges the newcomer's remark and Chris tells Steve the group doesn't want to play with anyone his color, jokingly referring to Chris' sunburn. Steve then decides it doesn't matter what color you are and Larry offers to teach him to swim. Very simple, very muted problem story -- one of few such for young children. Rather dramatic conversion, however.	1	2.8	1
21. Bishop, Curtis. Little League Heroes. Philadelphia: J. B. Lippincott Company, 1960. Joel is the only black boy who has ever tried out for the Little League before in his Texas town. For his audacity, two white boys threaten him	2	6.2	2

with a switchblade. White boys with a switchblade! Financial support for the team is withdrawn by the town's "leading citizens" after Joel wins a position on the team. Joel's Dad secretly assumes the exgroundskeeper's job on a volunteer basis while giving his son extra outfield practice. Joel's former enemy becomes his friend because the boy does not betray him. Even the erring citizens rally round the team at the end.

	Interest Level	Reading Grade Level	Recommendation Level
22. Blanton, Catherine. Hold Fast to Your Dreams. New York: Julian Messner, Inc., 1955.	4	4.9	2

Emmy Lou goes to live with her Aunt and Uncle in Arizona to avoid segragation and continue her dance training only to encounter the less open restrictions there. She learns to appreciate the problems of the Mexican-Americans and decides to fight for a chance to dance in the town's Fiesta as a pioneer of her race. There is a chilling scene in the counselor's office as she attempts to steer the girl into a more acceptable career for second-class citizens. Ricardo is a rather stiff characterization and the sociological background on Mr. Nevins seems pedantic. In general, the book deals with discrimination in a rather direct and effective way. Emmy Lou's absorption in her chosen career is quite convincing, but the movie contract and her Dad's getting a scholarship for her boyfriend seem a bit coincidental.

	Interest Level	Reading Grade Level	Recommendation Level
23. Bonham, Frank. Durango Street. New York: E. P. Dutton and Company, Inc., 1965.	4	6.0	1

This story of black and Mexican gangs compels interest with its fascinating black hero, Rufus Brown, who leaves reform school to fall heir to the leadership of the gang in a new neighborhood. The black social worker whose job is to convert the gangs to acceptable activities is convincing, but the happy ending at the Moors' dance seems somewhat too optimistic. The forces that cause boys to join gangs are described so vividly and without preachiness that the book's popularity with youngsters is understandable. Boys' hair straightening practices and positive descriptions

	Interest Level	Reading Grade Level	Recommendation Level
of skin color, such as "dusty tobacco brown," "blue-black as a pistol," and "the color of dark honey" would be good points to discuss. The efforts of the boy and his mother to find a male for the fatherless boy to identify with are heart-rendering.			
24. _______. Honor Bound. New York: Thomas Y. Crowell Company, 1952. Cullen, a farmer's grandson, goes west on the first overland stage. The recapturing of runaways by slave hunters for reward money is described as Cullen protects Gauch, a freed man looking for work. The white hero foils some political intrigue of California's southern sympathizers.	4		
25. Bonsall, Crosby. The Case of the Cat's Meow. Illustrated by the author. New York: Harper and Row Publishers, 1966. Four funny boys, one of whom is black, solve the mystery of Mildred, the missing cat. The boys discover that the burglar-proof clubhouse is not cat-proof as Mildred uses it as a home for her new babies. Now there are cats enough for all.	1	2.0	1
26. _______. The Case of the Dumb Bells. Illustrated by the author. New York: Harper and Row Publisher, 1966. Same funny boys, new funny story. Sticking together through thick and thin is hard when the boys get in trouble. Skinny's great idea of hooking up telephones in the clubhouse and their own homes gets in a tangle between the doorbell and telephone wires. Needless to say, friendship solves all.	1	2.1	1
27. _______. The Case of the Hungry Stranger. Illustrated by the author. New York: Harper and Row Company, 1963. How do three boys and one little brother find the thief who stole the blueberry pie when they have just become "private eyes"? Why they look	1	2.3	1

	Interest Level	Reading Grade Level	Recommendation Level
for somebody with blue teeth by making people smile at them, naturally. Wizard's co-workers include Tubby (for obvious reasons), Skinny, a black, and Snitch, Wizard's little brother. Good 6-year old humor.			
28. Bontemps, Arna. Lonesome Boy. Illustrated by Feliks Topolski. Boston: Houghton Mifflin Company, 1955.	4	4.7	1
Grandpa warns Bubber to mind where he blows his horn because he might get into devilment. But the boy's fascination with his horn is too much, and he runs away to New Orleans to be caught up in the frenzy of the world of jazz. When he plays all night at a fancy ball but finds himself alone in the morning sitting in a pecan tree, has he truly been to a devil's ball or was it all a dream? Wonderful mood and maybe fantasy with rhythmic illustrations that complement this tale of the enchantment of music. It is really an adult book but will appeal to a sophisticated youngster or devoted reader of fantasy.			
29. _______, and Jack Conroy. Sam Patch, the High Wide Handsome Jumper. Illustrated by Paul Brown. Boston: Houghton Mifflin, 1951.	2		
Sam Patch, a jumping fool, challenges the Kaskaskia Snapping Turtle, a jumper from the western frontier. This is a fanciful folk-style tale of the competition between the boy and man as the circus travels its eastern circuit in the olden days. Very humorous, no problems. The characters are all brown-skinned, but there is no reference to race anywhere.			
30. Bothwell, Jean. Tree House at Seven Oaks. Illustrated by Bob Hodgell. New York: Abelard-Schuman, 1957.	4		
Thad is sent to stay at a trading post with Lem, a faithful Negro, until the Nebraska Act is passed so that he can claim a homestead. A southern plot to stop the Indians from signing away their land is thwarted and Nebraska becomes a free state. Lem, thus freed, marries the beautiful Indian princess although he had formerly scoffed at them for having to worry about food and clothing while he was provided for.			

	Interest Level	Reading Grade Level	Recommendation Level
31. Bourne, Miriam. Emilio's Sunny Day. New York: Harper and Row Publishers, 1966.	1	3.2	1

This book recaptures the feeling of oppressive heat in the crowded no-place-to-play neighborhood as Emilio searches for his friend, Willie. The cooling fun of the street-cleaning truck brings all of the children, including Willie, happily together. The mother's comments and boy's thoughts reveal the poverty of Emilio's family, but nobody complains. A mild book. The children are all dark-skinned, some of them with Spanish-sounding names.

	Interest Level	Reading Grade Level	Recommendation Level
32. Bradbury, Bianca. Lots of Love, Lucinda. New York: Ives Washburn, Inc., 1966.	4	6.1	1

Corry Lee's family feels helpless as they watch the events of the Black Revolution on television until they decide to invite a southern girl to stay with them to finish high school, although her brother fears the town will turn out to be less brotherhood-conscious than Corry imagines. Corry gradually forgets Lucinda is black, but Lucinda has a hard time learning to be so free in her new situation. A double date with Corry's older brother and a white college mate is casually mentioned. A rather sensitive description of Corry's increasing awareness of the little barbs against Lucinda! The southern girl's frank acceptance of the fact that there is segregation northern as well as southern style undermines Corry's blind faith in her democratic community. There is an interesting discussion of how blacks should wear bright colors because they are so becoming but how they often wear drab colors to become insignificant. And there is a passage on blackness that would delight the most ardent black nationalist. There is also a rare account of a challenge between a dull teacher and a bright, unconventional girl. Lucinda reveals an outstanding voice and Corry, in mild envy, says she would gladly swap places with her, which leads to a discussion of what it would be like to live with a black skin in our society. Mr Lee's involvements with Lucinda leads to other involvements: trying to get a house for a black family to

	Interest Level	Reading Grade Level	Recommendation Level
rent, welcoming two Puerto Rican families to town with many negative counterreactions from the town for them all. A great book!			
33. _______. Undergrounders. New York: Ives Washburn, Inc., 1966. Another white father thinks his 14-year old son is oblivious of his role on the Underground Railroad. After Ben, his older brother is caught by a slave catcher with runaways, the school master discusses both sides' view of slavery and the Anti-Fugitive Law -- interesting comparison with today's conscientious objectors. In an abolitionists' sermon, there is a plea for white people "to think black" and allusions to white slaves of Roman and Egyptian times. When Jess finally does have to take over for his father on a "delivery," he convinces his parents he is growing up.	3	3.3	4
34. Bramwell, Barbara and Bramwell, Heather. Adventure at the Mill. Illustrated by William Lytle. New York: St. Martin's Press, 1963. Eight-year-old Mattie, whose father is defending Canada from attacking United States soldiers during the War of 1812, hides a mute runaway slave but soon resents the solicitude her family showers on him. He contributes to their defence during a raid, recovers his speech and is reunited with his father. The forced separation of mother-father-son by slaveowners is described at their happy reunion.	2		
35. Brenner, Barbara. Beef Stew. Illustrated by John E. Johnson. New York: Alfred A. Knopf., 1965. Nicky searches for someone to invite to dinner when his mother makes beef stew; he asks the librarian, postman, fireman, policeman and several friends. A lucky postcard from grandmother provides the pat solution to Nicky's problem. The librarian is black and the garbageman, white.	1	2.2	

	Interest Level	Reading Grade Level	Recommendation Level
36. Brick, John. Yankees on the Run. New York: Duell, Sloan and Pearce, 1961. The escape of two white soldiers from Andersonville back to the Union lines is aided by a freedman and an anti-secessionist white family. The horrors of Andersonville are not included.	3		
37. Brodsky, Mimi. The House at 12 Rose Street. Illustrated by David Hodges. New York: Abelard-Schuman, 1966. This story of housing integration, told from a white boy's perspective, offers some nice contrasts with Esther Wier's Easy Does It. Bobby Myers' parents, unlike Chip's, offer friendship to the black newcomers and explain some of the facts of blockbusting and myths of property values to their son and, consequently, readers. Bobby himself is at times ambivalent because of the break with his former friends and the oppressive burden of adult problems. There are interesting variations in reactions among members of the black family, too, creating quite believable characters.	3	3.8	1
38. Brothers, Aileen and Cora Holsclaw. Just One Me. Illustrated by Jan Balet. Chicago: Follett Publishers, 1967. A black father tells his son he can be anything he wants to be. This enchanting idea takes the boy on an imaginative series of adventures as he feels what it is like to be a tall tree, a long road, a car, merry-go-round, and the wind. He ends by being himself because that is most important since there is "just one me" in the whole world. There is a nice feeling of pride in oneself. The theme is similar to Magic Michael by Slobodkin.	1	1.8	1
39. Brown, Frances William. Looking for Orlando. New York: Criterion Books, Inc., 1961. An Underground Railroad book told from the point-of-view of a southern cousin visiting his Pennsylvania Quaker relatives. The runaways slave is on	3		3

	Interest Level	Reading Grade Level	Recommendation Level
stage more than in most such books and provides details of the breakup of families, prohibition of education, and blacks' feigned subservience before whites.			
40. Brown, Jeanette Perkins. Keiko's Birthday. Illustrated by Jean Martinez. New York: Friendship Press, 1954.	1		2
The implied theme of this kindergarten tale is that this country is a union of many cultures. Peter, who came from the Gold Coast, says "But I'm American now and I'm a cowboy."			
41. _______. Ronnie's Wish. Illustrated by Jean Martinez. New York: Friendship Press, 1954.	1	3.3	1
Ronnie, a black child, learns there are sometimes advantages to being young as an adult asks to accompany him to the section of the zoo reserved for children or adults accompanied by children. Neighborhood scenes are with all-black casts and Ronnie's "guest" at the zoo is black with the crowds integrated.			
42. Burch, Robert. Queenie Peavy. New York: The Viking Press, 1966.	3		5
In a depressed rural area of Georgia, a white girl fleetingly envies the better living of the black family next door. Queenie has to come to grips with the fact that her own father is too involved with his problems to see the negative effect his impulsive actions have on his daughter. The friendliness of the black children and their father's cooler cordiality tell much about how the local racial mores teach one to behave.			
43. _______. Skinny. Illustrated by Don Sibley. New York: Viking Press, 1964.	3		
Skinny, a white orphan of the earlier part of this century, bustles around Miss Bessie's hotel doing odd jobs trying to earn his keep in hopes that he will not have to go to an orphanage. The black cook and her handyman friend, an ex-chain gang convict, are some of his other special friends in addition to Miss Bessie.			

		Interest Level	Reading Grade Level	Recommendation Level
44.	Burchard, Peter. North by Night. New York: Coward McCann, 1962. Rich detail substantiates this Civil War story of the escape of two white soldiers from a southern prison. Several blacks appear--some friendly to the Union cause and some indifferent to the whole war. News of the capture of many black soldiers from the Massachusetts' Fifth is mentioned. Although blacks play a peripheral role, the story is interesting because of its real characters and historical background. A bibliography is provided.	4		5
45.	Burchardt, Nellie. Project Cat. Illustrated by Fermin Rocker. New York: Franklin Watts, Inc., 1966. When Betsy and her younger sister, Jennie, find a stray cat, Ellen, her white friend, quarrels with her over it. Through caring for the cat, Betsy gains not only a pet but a stronger and more equitable relationship with her friend. There is a plausible happy ending to the political activism of Betsy and her friends as they petition for an end to the ban on pets at the project.	3	3.5	1
46.	_______. Reggie's No-Good Bird. Illustrated by Harold Berson. New York: Franklin Watts, Inc., 1967. Reggie Thompson, a 4th grader with the worst reputation in the school, and his black buddy, Joey, with a well-aimed throw of a rock, become the unwilling guardians of a stunned baby blue-jay. Joey reforms his budding delinquent friend through a nature-oriented summer school. No racial problems, but Joey is a rather bland character.	3	4.3	
47.	Burden, Shirley. I Wonder Why. Photographs by the author. New York: Doubleday and Company, 1963. "I like the sea when it wears diamonds . . . and castles . . . and sand when it squeezes through my toes." A child relates many things she likes	1	1.9	1

	Interest Level	Reading Grade Level	Recommendation Level
ending with the question "I wonder why some people don't like me" beside a picture of a pensive little black girl. There is also an open-ended film of this made by the Anti-Defamation League of B'nai B'rith. Very provocative.			
48. Burgess, Leon. Rebound Man. New York: Franklin Watts, Inc., 1962.	4		
Ross, an orphan living with his poor uncle in the mountains stands by his long-time friend, Wade, crippled son of the only black family in the county. Wade had been away at school in New Jersey "rather than make a problem for the school board" but, when he can no longer stay with his out-of-town relatives, he applies to the formerly all-white school for admission. There is a mob scene at the school and Wade is temporarily suspended. Bomb threats are telephoned; crosses are burned; a fire is set; a school bus crash provides the opportunity for Wade to show his stuff. With the crippled boy's problems solved, the story refocuses on its white hero and his rise to basketball fame. Cardboard characters.			
49. Burress, John. Punkin Summer. Illustrated by Roberta Moynihan. New York: Vanguard Press, Inc., 1957.	3		
Punkin Bradley earns money to help his grandmother fix her old loom and hopes to get a new bicycle. Chester, a black boy, becomes involved in the loom project and the two boys play together--to a certain extent. There is an unfortunate comic element in Chester's characterization. The whites blandly assume superiority even though they, too, are poor. The softening of white prejudice seems more pity for a "poor little colored boy" than respect for a human being.			
50. Butler, Beverley. The Silver Key. New York: Dodd, Mead and Company, 1961.	4		
Love overcomes a white girl's shyness as her boyfriend's secretive ways are explained when he says he			

	Interest Level	Reading Grade Level	Recommendation Level
is an Underground Railroad conductor and has been jailed once for this illegal activity. There is no real participation in the plot by the runaway slaves.			
51. Butters, Dorothy Gilman. Heartbeak Street. Philadelphia: Macrae Smith Company, 1958.	4		3
With the help of the staff of the Community Center, Kitty, an upwardly mobile white girl from the wrong side of town, changes her values from the purely personal. Clovis, a black social worker, helps inspire Kitty's family to fix their house by displaying her own do-it-yourself attractive apartment on the same street.			
52. _______. Masquerade. Philadelphia: Macrae Smith Company, 1961.	4	5.4	5
The reasons for and problems of "passing" are explored in this college friendship book. Exclusion of blacks from the dormitory is the catalyst for the three girls' decision to share a private apartment when Cara's racial identity is disclosed.			
53. Carlson, Natalie Savage. The Empty Schoolhouse. Illustrated by John Kaufman. New York: Harper and Row Publishers, 1965.	3	4.9	2
When the Catholic schools in this bayou town desegregate, Lullah is able to attend school with her best friend, Oralee, for the first time. As outsiders interfere, the trouble grows worse until Lullah is the only student at St. Joseph's. After one of the men from a secret organization wounds Lullah with a buckshot blast, the townspeople are sufficiently shocked that they return to the path outlined by their church. The break in the two girls' friendship and their reconciliation is made more believable because of the part the snippish Lilly plays. The adult white characters, although they are now behaving more sensibly, have experienced no dramatic conversion, however. This first-person story is told by Lullah's perceptive older sister, a girl who realizes she has less of a chance and vows to help her sister instead.			

	Interest Level	Reading Grade Level	Recommendation Level
54. Carter, Kay. Johnny of Johnny-Cake. Illustrated. New York: Lothrup, Lee and Shepard Company, Inc., 1958. This is a good picture of what it was like to be a poor white in Colonial days, in a story seen through the eyes of the cobbler's son. The short glimpse of plantation life that Johnny gets shows slaves dressed up in livery, children playing in front of the cabins, and women producing delicious food--but gives no insight into their life. The eyes of the heroically struggling cobbler's son always look up to the plantation owners rather than to the slaves who are economically not much worse off than he is.	2		
55. Case, Elinor. Mission 313. Philadelphia: Westminster Press, 1963. This, one of the few recent books retaining dialect, has other vestiges of the black sterotype. Jesse, the major character, an ex-slave, is superstitious, and his mother is described as loyal to her former mistress and "waddling." Some good points are the black's voluntary work for the Union Army and his rescue of a Union soldier from blockaded Atlanta's jail. The plot centers on determining who is stealing scarce drugs from the Union and selling them to the enemy. There is a good contrast of one of the soldier's treatment of the freedmen with that of the Captain.	4		
56. Catton, Bruce. Banners at Shenandoah. New York: Doubleday and Company, 1955. Civil War spying behind Confederate lines and a new-found love for a Southern anti-Secesh girl are the theme, but there is interesting information about runaways and freed men in southern swamps, the help freely given the Union by them, and the self-protective reason for the "mumble-jumble accent" of many blacks of that time.	4		5
57. Caudill, Rebecca. A Certain Small Shepherd. New York: Holt, Rinehart and Winston, Inc. 1965. A little white mountain boy who has never spoken except for grunts attends school but with frequent frustrations. The role of a small shepherd in the	2	4.2	3

	Interest Level	Reading Grade Level	Recommendation Level

Christmas play assumes great significance for Jamie. A snowstorm on Christmas Eve stops the play, but a black baby born in the storm turns the script into life. The marooned couple seeking shelter become a Twentieth Century parable of the Christmas story.

	Interest Level	Reading Grade Level	Recommendation Level
58. Chandler, Ruth Forbes. Ladder to the Sky. Illustrated by Harper Johnson. New York: Abelard-Schuman, 1959.	3	4.7	2

Trouble piles on trouble for Chip's family after they buy the farm and Mr. Wood retires from his eye-straining job to become a professional flower grower. Chip matures in the course of their first year in the country--changing from a little boy struggling to survive in school while evading his chores, to the mainstay of his family. The Wood family is beautifully alive; Freddy and young Jud, the spoiled little rich boys, are the only sterile characterizations. There are a few self-conscious conversations among the adults about blacks moving up the ladder to the sky, but the book is generally good reading.

	Interest Level	Reading Grade Level	Recommendation Level
59. Chastain, Madye Lee. Jerusha's Ghost. Illustrated by the author. New York: Harcourt, Brace and Company, 1958.	2		

A playful white girl is the main character in this book set in the Revolutionary period on Long Island. A maid from the Bahamas briefly appears. A curious feature is that the author has the servants use standard English when talking to white people but dialect when speaking to one another.

	Interest Level	Reading Grade Level	Recommendation Level
60. Christopher, Matt. The Team That Couldn't Lose. Illustrated by Foster Caddell. Boston: Little Brown and Company, 1967.	2		

Chip Chase's substitute Little League coach does not know much about football, but each week a new tricky play saves the team from defeat. The mystery concerns who is mailing the plays to him. The illustrations show one black player, but the text contains no reference to him.

	Interest Level	Reading Grade Level	Recommendation Level
61. Clarke, Mary. Petticoat Rebel. Illustrated by Robert MacLean. New York: The Viking Press, 1964. Dacie, a New England girl of the Revolutionary Period, wants more education than Dame school or the ladies' finishing school provides. This goal for herself becomes entwined in the broader goal of increased education for all women. As she helps her family prepare some manumitted slaves for independence, she teaches them to read and write. This deed leads to her being allowed to teach in the town's grammar school; Dacie insists on women being allowed to attend. There are interesting details of the Revolutionary War and some comments about the involvement of slaves and freedmen in this war.	4	6.4	5
62. Cobb, Alice. Swimming Hole. Illustrated by Joseph Escourido. New York: Friendship Press, 1957. Benjy Weinberg, Preston's friend (Preston is the only black boy in town) will not use the next town's swimming pool when he learns blacks can only swim on special days. He is certainly insensitive at other times as he starts to quote his parents' remark "first it was nig___." Other children also callously talk about "niggers and kikes," but a frenzy of democracy reduces them all to a neighborhood clean-up and campaign to get a pool for all their neighborhood. A parade of minorities! Rather dated, but the outspoken language may be interesting to discuss in today's era of superficial politeness.	3		4
63. Cohen, Miriam. Will I Have A Friend? Illustrated by Lillian Hoban. New York: The Macmillan Company, 1967. A white child wonders if he will have a friend as he starts out at a new school. The class is integrated and the teacher black. The children are realistically spirited. And shy Jim finally makes one friend and then goes out to play with all the children. This would make an interesting companion piece for Lovelace's Valentine Box or Justus' New Boy in School, even though the girl and boy in these books are older.	1	1.6	22

	Interest Level	Reading Grade Level	Recommendation Level
64. Coleman, Lonnie. King. Illustrated by William Lawrence. New York: McGraw-Hill, 1967. A white man reminisces about growing up in rural Georgia. He apologetically states that black and white kids played together but not at school or at parties. Hubby, a young black running away from a no-good father, comes to live with the family for awhile and is almost like a member of their family. He runs away, however, because a white, infuriated by the family's decent treatment of him, starts trouble.	4	3.3	
65. Colman, Hila. Classmates By Request. New York: William Morrow and Company, 1964. When a new high school is built on the black side of town, presumably to stop the press for integration, Dan and Carla Monroe and some other white friends decide to integrate the schools in reverse (an idea that is rather recent). Ellen, the niece of the Monroe's maid, is less interested in causes than in quietly finishing school. She and Carla discover they have much in common. The author's comment about the black family's unkempt yard seems uncalled for, but there are enlightening remarks about the underemployment of black men. An uneven book!	4	5.7	5
66. Commager, Evan. Beaux. Illustrated by N. M. Bodecker. New York: Harper and Brothers, Publishers, 1958. Two girls growing up in the South between the two World Wars help a wrongly accused black over the state line where he has friends. Jonas' only crime was that he was a more prosperous and industrious farmer than his poor white neighbors. There is also a servant, descendant of the only faithful servant left after the Civil War. The emphasis is upon the sprightly young southern belles.	4		
67. Cone, Molly. The Other Side of the Fence. Illustrated by John Gretzer. Boston: Houghton Mifflin Company, 1967. Joey, who visits his aunt summers, sees new people in the old house, but everyone else in	2		

	Interest Level	Reading Grade Level	Recommendation Level
town pretends it is still empty. Robert, his best friend, finally tells him why: the new family is black. Joey is embarassed by Robert's talk and behavior but does not speak up. When he delivers a package to the Fosters, the black mother says "Anyway, you can tell them we don't have horns." A neighbor raises the spectre of falling property values, and his aunt for the first time locks the door at night. The Fosters encounter carolling of "Old Black Joe," refusal to wait on them in the store, surprise that they are clean, fences built. Finally the gorge rises in Joey's throat and he speaks up. Joey's aunt's conversion, with the comments about her always being fair, makes sense after Mr. Swanson's joke with the fence went too far.			
68. Coombs, Charles. Young Infield Rookie. Illustrated by Charles Geer. New York: Lantern Press, 1954.	3		2
A white Little League player afraid of being hit by a fast ball and a player afraid of racial prejudice are helped by an ex-professional. They, in turn, help him return to baseball where he had once injured a player with a fast ball.			
69. Cooper, Mattie Lula. House on the Corner. Illustrated by Pru Herric. New York: Friendship Press, 1963.	2		
Six-year-old Andy is lonesome as he moves to the city until he meets a black boy his age with a dog that reminds Andy of Jerry. He does not tell his mother George is black because he fears she will not let them play. Grandpa is unhappy about the children walking to school with George but relents when Andy tells how honest he is. A problem arises when the community center turns out to be just for whites. Later as the decision for open membership is announced, grandpa expresses resigned acceptance--much more believable than a total transformation. George brings his pet myna bird and "nobody seemed to notice him--the first black to come to the Center." What if he had not had the bird? A little self-conscious and moralistic, but problems are honestly acknowledged.			

	Interest Level	Reading Grade Level	Recommendation Level
70. Cooper, Page. Thunder. Illustrated by Edward Shenton. Cleveland: World Publishing Company, 1954. Spud, black, and Peter, white, eagerly await the birth of Peter's new colt, Thunder. Peter is somewhat jealous of Spud's instinctively right handling of the horse and also jealous that Spud may be more interested in his music than in Thunder. The two boys are joined by Lee, a spirited girl, and two boys who help raise funds to enter their horse in a race. There is a prejudiced jockey.	3		3
71. Dahl, Borghild. Good News. New York: E. P. Dutton and Company, 1966. A pre-depression multi-ethnic community is the setting of this book. Two college journalism students, one black and the other white, decide to publish a weekly paper as their term project. In addition to learning the newspaper business through their venture, they spark a revitalization of their town by learning much about their neighbors. There are no pointed racial themes.	4	7.3	3
72. Daly, Robert W. Guns of Yorktown. New York: Dodd, Mead and Company, 1953. This Revolutionary War book incidentally mentions blacks fighting on both sides. The emphasis is upon the slaveowners employing their slaves either in black regiments by Tory Proclamation or as slaves armed and drilled by the Patriots. The hero is a young Patriot, one of the apocryphal legion of owners-fair-to-their-slaves. The fact that runaways escaped to live in the swamps rather than be slaves is mentioned. "Negroes" is not always capitalized. It is primarily a story of its white hero.	3		
73. Daniels, Lucy. Caleb, My Son. Philadelphia: J. B. Lippincott Company, 1966. In this sinster tale, several blacks interpret the 1954 Supreme Court Decision as a sanction of integration in all areas. Caleb, accordingly,	5		

	Interest Level	Reading Grade Level	Recommendation Level
has an affair with a white prostitute although her skin disgusts him. After repeatedly warning him to stop, his father, not wanting his children "hurt," kills his son. The motivation is obscure, to say the least, but the helpless dead-end plight of many southern rural blacks is vividly depicted.			
74. Darby, Ada Claire. Island Girl. Illustrated by Jane Castle. Philadelphia: J. B. Lippincott Company, 1951. A black groom in Revolutionary times shows his spirit by chasing off the horses and thus preventing the Tories from intercepting a Patriot attack in this tale of a white girl's adjustment to a very status-conscious society.	2		
75. Davis, Reuben. Shim. Indianapolis: The Bobbs-Merrill Company, 1953. A white southern country boy is taught the lore of woods from Henry, a latter-day faithful retainer who would rather "live off the Captain and let him worry." There is a good feeling between Henry and the white hero, but the black characters are without interest except for Henry's knowledge of nature and hunting.	4		
76. Davis, Russell F. Anything for a Friend. New York: Crown Publishers, Incorporated, 1963. A white teenager is talked into taking the only black girl in the class to the Prom. They have a good time, and he decides, voluntarily, to take her out again. He never quite gets around to it, though. Condescending!	4		
77. _______, and Ashabranner, Brent. Strangers in Africa. New York: McGraw-Hill Book Company, 1963. Two Americans, Wes Carson, and Paul Hunter, a black, meet for the first time as they travel to West Africa as entomologists. Paul had bitingly complained about growing up in the District of Columbia with history spread out all around him	4		3

		Interest Level	Reading Grade Level	Recommendation Level
	while believing his ancesters had played no worthwhile part in it. Part of Paul's goal is to discover his past in Africa, which he does, but he also rediscovers his American roots as he speaks out in defence, of his country's magnanimity outweighing its receding racism. Paul proves himself a man as he balances between the two cultures in completing his job while his white coworker handles the romantic role.			
78.	de Jong, Dola. One Summer's Secret. New York: David McKay Company, Incorporated, 1963.	4		
	A black girl is discovered by a group of white girls at a seashore resort to be the one responsible for a series of missing items of food and clothing. She has run away from an unbearable foster mother and is managing an existence from these pilferings. But why the unexplained half-empty whiskey bottle in her hideout? Vague characterization and little connection to the main plot.			
79.	de Leeuw, Adèle. The Barred Road. New York: The Macmillan Company, 1954.	4	4.3	2
	The white heroine leads her Problems of American Democracy class into community action and greater understanding in this book with its rather crowded plot. The black characters seem somewhat too patient for 1969, but the morally vascillating white parents are excellent springboards for provocative discussions of our "American Dilemma." This is one of the earliest books to mention neighborhood integration and the problems associated with the overcrowded ghetto. Sue's fury, as she becomes increasingly aware of discrimination against her black classmates seems completely genuine. Unfortunately, the author's recourse to many heart-rending tricks in the plot weakens the book.			
80.	_______. John Henry. Illustrated by Gordon Laiter. Illinois: Garrard Publishing Company, 1966.	2	4.0	
	Good to read aloud because of the song's refrain which is used throughout. The book relates John			

	Interest Level	Reading Grade Level	Recommendation Level
Henry's adventures from when he was 40-pound baby through loading cotton and driving railroad ties until he died racing the steam drill with a hammer in his hand. The illustrations are somewhat stereotyped. Keats' book is far better although it does not have as much detail as this tall-tale book does.			
81. Dick, Trella Lamson. The Island on the Border. New York: Abelard-Schuman, 1963. When Quartrail's Raiders cross into Missouri, a Union-sympathising family hides on an island with their fearful-but-faithful former slave. One good point about this generally stereotyped presentation is that the island is also a hideout for a more courageous runaway slave.	4		
82. Douglas, Gibert. Hard to Tackle. New York: Thomas Y. Crowell Company, 1956. The first black joining the team is taken in stride by the players, but, when his father buys a house in a formerly all-white neighborhood, violence occurs and Jeff quits the team. As the community unites behind the black family in aversion to the ugly incident, Jeff rejoins the team and they forge on to win the championship. Too simple.	4		
83. Douglas, Marjorie Stoneman. Freedom River. Illustrated by Edward Shenton. New York: Charles Scribnar's Sons, 1953. A slave escapes from slave-catchers with the help of a white boy, and they share hunting adventures with an Indian friend. Although he finds acceptance for the first time with the Indians, he is a "marginal man" because of the little taste for learning he acquired with the white boy's family.	3	7.0	5
84. Eager, Edward. The Well-Wishers. Illustrated by N. M. Bodecker. New York: Harcourt, Brace and Company, 1960. A whimsical group of suburban children imagines that the power of their wishing-well is dependent	3		

	Interest Level	Reading Grade Level	Recommendation Level
upon good deeds. One of the recipients of their bountiful deeds is a barely glimpsed black family who have just moved into this all-white neighborhood.			
85. Emerson, Donald. Court Decision. New York: David McKay Company, 1967. Ken, a new white boy in the neighborhood, is soon in trouble with everyone. There are different characters from those in Span Across the River, but Wally Carson, the black ballplayer, appears again. Wally invites Ken and his other teammates to his house for chili and dancing with their dates. The plot is similar to the earlier book but Wally's characterization, including comments about his mother's hurting her wrist in a civil rights demonstration, are more detailed and human.	4		3
86. _______. Span Across a River. New York: David McKay Company, 1966. John Holland, son of a longshoreman, is running for class president and chooses Wally Carson, a black, as his vice-president in a mud-slinging campaign that sometimes is racially motivated. There are too many comments about Wally and Ruth being the "nicest kids in school," with little action-description to back this up. The novel mainly concerns a HUAC union investigation and the smear tactics spreading to the democratic atmosphere of the schools.	4		
87. Fair, Ronald L. Hog Butcher. New York: Harcourt, Brace and World, 1966. It is refreshing, for a change, to hear black characters in a book speak ghetto street language. Earl and Wilford admire their older friend Cornbread who attends Howard University on a sports scholarship rather than be a "professional Negro" at a white college. Police, pursuing a robber, mistakenly kill the young man and an angry mob overpowers both the black and white policemen. Try reading the death scene of Cornbread and then the resulting riot scene. There are fantasies Wilford makes up to stop the taunts of the children about his being illegitimate, welfare	4	5.2	1

policies that stop unemployed Charley from marrying his mother, the constantly changing rules of the children's games, the omnipresent rats, the mechanical bureaucracy of white courts, beautifully written descriptions of the rural urban black migration, the furor of the black cop over the beating he took in his old neighborhood, housing integration with blockbusting and scare techniques by the realtors. With all this realism, it is almost too much to hope that justice--justice for blacks--could prevail at the coroner's trial, but it does because of a 10-year old's unfailing honesty.

	Interest Level	Reading Grade Level	Recommendation Level
88. _______. *Many 1000 Gone*. New York: Harcourt, Brace and World, 1965.	5	6.5	1

In a Faulknerian manner the story of Jacobs County, Mississippi, from pre-Civil War days to the present is unfolded with its details of white duplicity, violence and rape. Jesse, the last pure-blooded black to be born in the county, a private armed camp from which no brothers escape alive or find out about the outside world, is hidden by Granny, but the white men finally catch her. U. S. marshals, responding to a smuggled S.O.S. from the rebelling blacks, fresh in their innocence of southern ways, find themselves jailed. The black youth, amid the white men's preparations for a colossal father-and-son lunch party, burn the white town and set their "emancipators" free. This is a grim picture of white barbarity, which Fair calls "a fable." The story of "the first-borns" is sardonically humorous, but the second half of the story is murderously chilling. It suggests the lengths to which the white southern establishment has gone in the past to subjugate blacks.

	Interest Level	Reading Grade Level	Recommendation Level
89. Faulkner, Nancy. *The West Is On Your Left Hand*. Illustrated by John Gretzer. Garden City, New York: Doubleday Company, 1953.	3		5

Freed slaves migrate west with their former owners and the psychological aspect of being free is discussed. In spite of the rather dull characterization of the black family, some interesting aspects

	Interest Level	Reading Grade Level	Recommendation Level
of this book are the revelation that skilled slaves were able to keep some of their earnings and often worked to buy their own freedom.			
90. Fife, Dale. Who's in Charge of Lincoln? Illustrated by Paul Galdone. New York: Coward-Mc-Cann, 1965.	2		1
Reminiscent of Nobody Listens to Andrew, this story relates the adventures Lincoln Farnum, a boy with a reputation for telling whoppers and a passion to see the statue of his namesake in Washington. A desperate bank robber hiding his stolen money, deaf baby sitter who breaks her glasses, a new Farnum baby arriving too soon, and his big sister's Senior Trip combine most miraculously to make Lincoln's wish come true. A believable boy in a modern tall tale.			
91. Finfer, Celentha, Esther Wasserberg, and Florence Weinberg. Grandmother, Dear. Illustrated by Roy Matthews. Chicago: Follett Publishing Company, 1966.	1		3
This easy-to-read book is the story of a grandmother joining her grandson for a day as he slides and skates and bikes. The playground scenes, gaily colored cartoon-like illustrations outlined with thick pencil strokes, are happily integrated. The usual reader style comes in rhymes in this book.			
92. Fisher, Aileen. A Lantern in the Window. Illustrated by Harper Johnson. New York: Thomas Y. Nelson and Sons, 1957.	3		
The story of a boy helping his Abolitionist aunt and uncle hide runaway slaves. A few of the great physical dangers faced by the runaways are described as Jethro and his family arrive at this station for shelter, but the focus is on the white characters primarily.			
93. Foster, John. Marco and the Tiger. Illustrated by Lorence F. Bjorklind. New York: Dodd Mead and Company, 1967.	2		
A boy falls heir to a tiger in New Orleans and makes far-fetched plans to spirit him to safety in this farcical tale. One black street vender appears briefly selling pralines.			

	Interest Level	Reading Grade Level	Recommendation Level
94. Frick, Constance. Tourney Team. New York: Harcourt, Brace and Company, 1954. Rocky, a white ballplayer, who is the only prejudiced team member, is taken off the team because of suspected rule-breaking. Rocky turns to sports news coverage and somehow develops a sense of sportmanship. After he is reinstated as a player, his team beats the all-black team from Crispus Attucks High School to win the state championship. With his newly-found purity, Rocky threatens to beat up anyone using the epithets for the players that he formerly used. Unconvincing!	4		
95. Friermood, Elizabeth H. Whispering Willows. New York: Doubleday and Company, 1964. Tess, a white orphan growing up in Indiana at the turn of the century, is friendly with the Washington family, her black neighbors. She longingly shares the many joys and sorrows of this large family, a family struggling to survive economically but rich in spirit. Tess, herself, has to work hard to help her uncle while finishing high school. Irene Washington, the same age as Tess, sacrifices her own education to help a younger brother get his. There are some interesting comments about Tess' wanting curly hair while her friend tries to straighten hers and the mother wanting her children to be proud of being "black." It is an understanding picture of an era that seems very remote now.	4	5.0	5
96. Fritz, Jean. Brady. Illustrated by Lynd Ward. New York: Coward-McCann, 1960. A minister's son shamed by his father's outspoken denunciation of slavery in slaveless Pennsylvania stumbles onto the secret that his father is a conductor on the Underground Railroad. This novel, with its excellent description of the white boy's fear of going against community sentiment, has one brief passage where Brady and a runaway boy talk about their love of animals. There are also comments about the freed man barber being another secret conductor.	4	4.5	3

	Interest Level	Reading Grade Level	Recommendation Level
97. Garder, Lillian S. Sal Fisher at Girl Scout Camp. Illustrated by Mary Stevens. New York: Franklin Watts, 1959. O.P. Sal and her friends participate in the activities of their troop, which includes several black scouts and an Assistant Leader. The black scouts are involved in the activities, but they do not play a central part in the plot.	2		
98. ______. Sal Fisher, Brownie Scout. Illustrated by Mary Stevens. New York: Franklin Watts, 1953. O.P. In this first book of the series, the black girls have a more active role, comparable to the other girls' roles. Mrs. Jackson, the black scoutleader, makes a definite contribution because of her background as a librarian. There is some good-natured discussion about what food the black girls were planning to bring to the pot luck dinner. Because of Sal's finicky appetite, Alice Brooks decided at the last minute not to bring chitterlings but southern fried chicken and sweet potato pie instead. Good opportunity to discuss regional and ethnic differences, real and imagined.	2		
99. ______. Sal Fisher's Fly-Up Year. Illustrated by Mary Stevens. New York: Franklin Watts, Incorporated, 1957. O.P. This story focuses mainly on Sal's special neighborhood friends who are white although there are several black girls in the troop at large. The latter are seen only in the background.	2		
100. Gates, Doris. Little Vic. Illustrated by Kate Seredy. New York: The Viking Press, 1951. Primarily a story of a young boy's belief in the greatness of a horse and his ultimate proof of it, this book deals sensitively with the many barbs Pony, the black boy faces. The reader does not learn Pony's race until halfway through the book. A great horse story simply and beautifully told.	3	4.7	1

		Interest Level	Reading Grade Level	Recommendation Level
101.	Gipson, Fred. The Trail-Driving Rooster. Illustrated by Marc Simont. New York: Harper and Brothers, Publishers, 1955. All along the trail from Texas to Nevada, the cowboys tease Sam, the black trailcook, about his pet rooster. But the easy-going cameraderie of the cowboys is marred by a saloon keeper's prejudice. The banty, backed up by the cowboys, soon makes him change his ways, however. Dick, the scrappy rooster, is the hero in this series of tall tales. Amusing.	2	6.1	1
102.	Govan, Christine Noble. Rachel Jackson, Tennessee Girl. Indianapolis: The Bobbs-Merrill Company, 1955. Young Rachel Jackson's girlhood adventures include chats with an old, black woman who worked for her family, "Aunt Callie." Aunt Callie contributes nothing of much interest to this otherwise white story.			
103.	_______. Super-Duper Car. Illustrated by Lisl Weil. Boston: Houghton Mifflin Company, 1952. This is not a book that adults will like, and I wonder if children will either. A bushel of soda bottles picked up around their yard buys a junkyard axle for three barefoot black children to replace their smashed car with a rather good homemade one. A picture of carefree, careless living.	1		
104.	_______. Willow Landing. Illustrated by Mary Stevens. Cleveland: The World Publishing Company, 1961. Some white southern children are taught to respect the feelings of a black servant not much older than they are. The story is primarily one of the white children shedding their childish ways as they reach maturity.	2		

	Interest Level	Reading Grade Level	Recommendation Level
105. Graham, Lorenz. North Town. New York: Thomas Y. Crowell Company, 1965. David Williams' suspicious attitude toward white people may be unbelievable for white children who have not read the earlier South Town. In the Williams family's desires for a better education for their son who wants to become a doctor, they discover they have traded outright hostility and repression of the South for the subtler restrictions of the North. Dave's early friendship with a white football star whom he discovers is poorer than his family and also lives in the ghetto is not followed through in the plot. Fearing that the delinquency and bad reputation of their neighborhood will be too strong for David, the family moves to a better neighborhood despite the economic burden this presents. This and an ambiguous "incident" during football practice offer excellent topics for discussion.	4	5.7	2
106. ______. South Town. New York: Follett Publishing Company, 1965. This unusual children's book deals honestly with the ways, ranging from subtle pressure to murder, of keeping blacks "in their place." The description of white mobs and inverted justice is marred by the question of whether a murdered white friend might have been a Communist. The white villains are not full-blooded characters, but the night riders and mob that beat Mr. Williams, with their anonymity, give these events a vividly dramatic quality. The author also captures the homey country neighborliness beautifully.	4	4.1	1
107. Granberg, Wilbur J. Johnny Gets Out the Votes. Illustrated by Sari. New York: Aladdin Books, 1952. Available as a reprint from American Publishers Corporation of Chicago. A young boy learns about the grass-roots politics as he helps campaign for his father and decides to help black office seeker as well. The appeal to ethnic voting blocks is a little cynical perhaps, but the boy's growing comprehension of racial prejudice and his desire to help are most interesting.	2		

		Interest Level	Reading Grade Level	Recommendation Level
108.	Greene, Carla. Railroad Engineers and Airplane Pilots. Illustrated by Leonard Kessler. New York: Harper and Row, Publishers, 1964. This detailed and factual picture book sprinkles a few integrated illustrations.	1		3
109.	Grau, Shirley Ann. The Keepers of the House. New York: Alfred A. Knopf, 1964. This wonderful historical account of a family with both black and white ancestors is told by the granddaughter of the man who, not only had relations with a black housekeeper, but also secretly married her. Margaret, the wife, is a flesh-and-blood character; her children, who have passed into the white population, are of lesser substance. Abigail, the white heir of the family's county-wide holdings, feels the power the homestead has for her as the scandal of the interracial marriage threatens her own marriage. Even the black servant who helps Abigail fight back when violence strikes is made believable through his historical link with the same land.	5	6.0	1
110.	Grifalconi, Ann. City Rhythms. Illustrated by the author. Indianapolis: The Bobbs-Merrill Company, 1965. A black child's father says "This city moves so fast if you don't keep up with it you're left far behind." The boys searches the city for his father's meaning, and gradually he and his interracial friends discover the tempo and sounds of the city too. A good book to stimulate awareness of sights and sounds.	1	7.7*	1
111.	Griffin, Velma. Mystery Mansion. Illustrated by Alcy Kendrick. Philadelphia: The Westminster Press, 1958. Some visiting white youngsters unravel the mystery of a cave formerly used by the Underground Railroad. The servants' son has been hiding there for 4 years fearing that he would be accused of killing his employer who had really died of a heart attack. Ohio is the setting, but it seems farther south in tone.	3		

	Interest Level	Reading Grade Level	Recommendation Level
112. Grubb, Davis. Shadow of My Brother. New York: Holt, Rinehart and Winston, 1966.			
Flashbacks document the personality formation of a psychopathic racist after his daughter and her boyfriend witness his cold-blooded killing of a black boy. There is an historical overview of the hardening attitudes toward blacks in the Deep South toward the end of the nineteenth century. The main characters are the whites caught up in a moral dilemma complicated by blood ties. Powerful.			
113. Guy, Anne Welsh. William. Illustrated by Ernest Crichlow. New York: The Dial Press, 1961. O.P.	3		
This book will antagonize many with its no-account black, Sleepy Sam Jones, but it also provides an excellent opportunity to discuss class snobbery. The black hero fears that his classmates at the new white school will associate him with Sam and later realizes his own prejudice toward Sam. William ends up singing spirituals at the school program, which also smacks of the old stereotype.			
114. Guy, Rosa. Bird at my Window. Philadelphia: J. B. Lippincott Company, 1966.	4		
Wade Williams, bound to his family through their shared miseries, sucks them into the maelstrom of his tragedy. The essence of Harlem as a prison imposed by skin color is skillfully evoked, but the characters seem to lack any positive qualities.			
115. Haas, Ben. Look Away! Look Away! New York: Simon and Shuster Company, 1964.	5	4.8	
This story of "social cleavages cut vertically as well as horizontally" contrasts Cary Bradham's return to the family homestead and firm with his boyhood friend's, Huse's return to "nigger" jobs after they both have served in World War II. The disillusionment of Huse results in his fight to overcome discrimination while Cary becomes increasingly involved in deception. The Montgomery			

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	boycott, James Meredith, church bombings, Bull Connor, all slightly fictionalized, are entwined in Huse's life. Instead of Martin Luther King being assassinated, his fictional wife dies when their home is bombed. The solutions are left to the next generation to solve, hopefully. The characters and plot are somewhat hackneyed.			
116.	Haas, Ben. The Troubled Summer. Indianapolis: The Bobbs-Merrill Company, 1966.	4	4.5	
	Clay Williams, in this rather stilted book, longs for the civil rights movement to come to his backwater town. After he and his friend, Andy are beaten by two white men, Clay is deeply hurt psychologically and has difficulty working with Mr. Wakefield's integrated civil rights group on their target of painting the Baptist church white, but his hatred gradually diminishes. There is a didactic review of black history since slavery.			
117.	Hagler, Margaret. Larry and the Freedom Man. Illustrated by Harold Berson. New York: Lothrop, Lee, and Shepard Company, Incorporated, 1959. O.P.	3	5.4	
	Larry is another white child discovering his family's work on the Underground Railroad. But Larry and the slave boy, Dan, share escapades both before and after Dan makes his escape. Dan tells Larry many things about slavery: how slave customs vary, education is forbidden and African ties are deliberately eradicated. A little easier dialect would have helped. This is the only recent Underground Railroad book in which the black runaway plays a major role since By Secret Railway.			
118.	Hall, Anna Gertrude. Cyrus Holt and the Civil War. Illustrated by Dorothy Bayley Morse. New York: The Viking Press, 1964.	3	4.3	
	Cyrus's story is a young boy's record of war: first, the torchlight parades and beautiful uniforms; later girls crying as boyfriends go away and never return; then, an end to the glamour as he takes over a man's bloody work.			

	Interest Level	Reading Grade Level	Recommendation Level
Before war is declared an Underground Railroad conductor brings sixteen runaways to the church, and they make cornhusk mats for the townsfolk as payment for their shelter. There are later comments about the new black troops being "about the same as white men with as little education and opportunity," and Union soldiers escaped from Andersonville helped by an old freed man living in the woods. These are all brief episodes in Cyrus' involvement in the war. The unromantic treatment of war is reminiscent of The Red Badge of Courage.			
119. Hamilton, Virginia. Zeely. Illustrated by Symeon Shimin. New York: The Macmillan Company, 1967.	2	4.3	2
Elizabeth and John Perry visit their uncle on his farm and adopt the names of Geeder and Toeboy. A neighbor with a tall, silent, mysterious daughter raises razor-back hogs nearby, and Geeder becomes obsessed by the mysterious Zeely. An article about the Watusi in an old magazine and Geeder's own made-up story about the Night Traveler convince Geeder herself that Zeely is a mysterious princess. The point of a parable that Zeely tells Geeder is that whatever one really is as a person is more important than what one seems to be. The spell the author weaves is magnificent, but later it is hard to tell what was real and what was imagined.			
120. Harwood, Pearl. Mr. Bumba and the Orange Grove. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1964.	1		
Mr. Bumba, the artist, lives next door to an enormous orange grove. He and his two neighbors, Jane and Bill, try to keep the grove's owner from cutting down all the trees to save money when he starts his housing development. Jane is a very curly-haired, attractive black girl.			
121. ______. Mr. Bumba Draws a Kitten. Illustrated by Joseph Folger. Minneapolis: Lerner Publication Company, 1966.	1		

	Interest Level	Reading Grade Level	Recommendation Level
Mr. Bumba needs a kitten to pose for him. Jane and Bill and Lee, a new neighbor who completes the interracial triad, bring one that was abandoned by its previous owners the night before. When Mr. Bumba wants to go away on a trip later, the owners miraculously reappear and say they have found a little girl who will raise him.			
122. _______. Mr. Bumba Has a Party. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1964.	1	3.8	
Mr. Bumba has a party for the twenty-five newcomers so they can meet the people on his street. Jane's mother and two others help prepare refreshments. And, of course, the new people all want him to paint murals on their other patio walls.			
123. _______. Mr. Bumba Keeps House. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1964.	1	3.0	
Jane and Bill talk Mrs. Abby, the part-time bakery operator, into being Mr. Bumba's once-a-week housekeeper in return for some homey paintings of his.			
124. _______. Mr. Bumba Plants a Garden. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1964.	1	3.3	
Bill and Jane worry about Mr. Bumba never playing, so he decides to start a garden. When Bill and Jane have a small argument over whether he should grow vegetables or flowers, he surprises them by growing both in the shape of their names.			
125. _______. Mr. Bumba Rides a Bicycle. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1966.	1	3.5	
Mr. Bumba wishes he had a bicycle. Jane and Bill, again joined by the Oriental boy, have none either because they are too expensive. When Mr. Bumba buys a second hand bike, the children follow suit.			

		Interest Level	Reading Grade Level	Recommendation Level
126.	_______. Mr. Bumba's Four-Legged Company. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1966. Mr. Bumba returns from his trip to the mountains, and the three children help him solve the problem of where to pasture his burro and also, naturally, the problem of how to exercise him.	1	3.1	
127.	_______. Mr. Bumba's New Home. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1964. This is the first in the series about Mr. Bumba, the artist, who looks and acts somewhat like the cartoon character of Mr. Magoo. After Mr. Bumba moves into his aunt's old house, he can think of nothing to paint because everything inside and outside is such a depressing gray. His new neighbors, Jane and Bill, soon help him paint everything gay colors and add murals to his patio wall.	1		
128.	_______. Mr. Bumba's New Job. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1964. Mr. Bumba has taken a job helping construct the new houses to pay for the part of the orange grove he wants left standing back of Bill's, his, and Jane's houses. When Mr. Perkins sees the beautiful picture he painted on the back of his own patio fence, he hires the artist to paint murals on all the new patio walls.	1		
129.	_______. Mr. Bumba's Tuesday Club. Illustrated by Joseph Folger. Minneapolis: Lerner Publications Company, 1966. Jane, Lee and Bill talk Mr. Bumba into having a Tuesday afternoon painting class. Jane's mother supplies the paint; Bill's, the brushes; and Lee's, the newsprint. The plans for the club expand into a big outdoor summer painting club with Bumba tea for refreshments.	1	3.8	

	Interest Level	Reading Grade Level	Recommendation Level
130. _______. Mrs. Moon and Her Friends. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967. After ten Mr. Bumba books even the author has tired of him. Mrs. Moon, however, is his female counterpart but with just a little more personality and plot. "Little brown Tara, from India ," who is white in the illustrations, stops speaking when Maria laughs at her English. After a visit to Captain Jack's fascinating apartment, however, her tongue loosens.	1		
131. _______. Mrs. Moon and the Dark Stairs. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967. In an electric blackout, Mrs. Moon and the children, Tony and Maria, walk down twenty flights of dark stairs to get the janitor to rescue the people in the stalled elevator. Several dark faces appear, in addition to Tony and Maria, but there are no references in the text. The illustrator uses light stripes to denote skin color.	1	3.1	
132. _______. Mrs. Moon Goes Shopping. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967. On a shopping trip downtown, Tony and Maria plan to buy secret presents for each other's birthdays but get carried away by all the wonderful things and buy things for themselves. There are dark-skinned bystanders.	1		
133. _______. Mrs. Moon Takes a Drive. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967. William's crow, his wing now mended, is ready to be freed so Mrs. Moon takes some children to the museum to find out what to do. The dark-skinned man in the museum office promises to free the crow at sundown when all the crows gather in the nearby tree.	1	3.4	

	Interest Level	Reading Grade Level	Recommendation Level
134. ______. Mrs. Moon's Cement Hat. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967.	1	3.0	
When Mrs. Moon loses her hat in the wind, William retrieves it from the cement mix at the construction site of the new apartment building. When Captain Jack finds his tenants do not plan to move into the new apartments, he decides to give a party and Mrs. Moon's cement hat holds the flower arrangement. Several dark-skinned children and adults attend.			
135. ______. Mrs. Moon's Harbor Trip. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967.	1		
Mrs. Moon takes Tony, Maria and William with her on the beat that tours the harbor and have an exciting time when a fog comes in suddenly. There are several dark passengers.			
136. ______. Mrs. Moon's Picnic. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967.	1	3.0	
On this outing all ten children from the brownstone go along. At Mrs. Moon's quaint little house in the country, they make yum yum stew and bread on a stick but no Bumba tea. The outing ends with William's discovery of a wounded baby crow.			
137. ______. Mrs. Moon's Polliwogs. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967.	1	3.6	
Mrs. Moon takes on overtones of Mary Poppins as she pole vaults across the stream and tells the difference between toad and frog eggs. Even the children who stay home get polliwogs to hatch.			
138. ______. Mrs. Moon's Story Hour. Illustrated by George Overlie. Minneapolis: Lerner Publications Company, 1967.			
When Mrs. Moon takes William to the library where she reads as a volunteer, she learns the branch is			

		Interest Level	Reading Grade Level	Recommendation Level
	closing. William helpfully suggests that she could read stories in Captain Jack's house because there are so many children who live there. The grocer and some subway riders are dark-skinned.			
	The trouble with all the Mr. Bumba and Mrs. Moon books is that they are too pat. Both adults seem to live simply to carry out the children's every wish. Even the picture of interracial harmony is too neatly balanced. It is interesting to note, however, that William, the white child, is almost always with Mrs. Moon; dark-skinned, straight-haired Tony and Maria appear next most frequently; and curly-haired, dark-skinned Dan and Rebecca appear least frequently. The Mrs. Moon stories, although they have more complex plots, are somewhat pieced together.			
139.	Havighurst, Marion Boyd. Sycamore Tree. Cleveland: World Publishing Company, 1960.	4		
	A runaway briefly appears in this tale of a family's divided loyalty during the Civil War.			
140.	Hentoff, Nat. Jazz Country. New York: Harper and Row Publishers, 1965.	4	4.8	1
	Tom, a middle-class white boy almost ready for college, gains acceptance in the world of jazz musicians. In this predominantly black world, he finds himself sometimes rejected on racial grounds. He learns also about the insults flung at his new friends as he searches for the path to follow in his life. Believable with authentic descriptions of jazz world.			
141.	Heuman, William. Backcourt Man. New York: Dodd, Mead and Company, 1960. O.P.	4		
	An integrated basketball team is in the background of this white romance and adventure. No racial prejudice on the team.			
142.	______. City High Five. New York: Dodd, Mead and Company, 1964.	4		

		Interest Level	Reading Grade Level	Recommendation Level
	Mike Harrigan moves from upstate to a big city and for the first time comes in contact with Americans from many different backgrounds. He begins to realize the difficulties Puerto Ricans experience in a new culture as he makes friends with Pedro Martinez through basketball. Mike's father points out the similarities with the difficulties of their Irish ancestors two generations ago. Another player is a black classmate who works nights as an elevator operator to finish school.			
143.	______. Scrambling Quarterback. New York: Dodd, Mead and Company, 1967. Danny O'Toole hopes to escape a lifetime of coal mining through professional football, and it seems as if he will make it with his newly perfected special roll-out play. Mild romance and a modicum of mystery are included in this clean-cut touchdown tale. The Titan players include two blacks, one of whom is in on much of the turf action, but there is no mention of them off the field.	4		
144.	______. Tall Team. New York: Dodd, Mead and Company, 1966. Greg Williams, a black who "moves like a panther," Bud Mallory and Gino Scarpati, son of a shoe repairman, all with part-time jobs and lots of homework have practiced basketball in the park evenings ever since they were 11. When Bud makes first-string with the new coach and the trio rarely play together, their friendship becomes strained. The reconciliation is contrived and there are many comments about "the Negro boy," and "the little Italian."	4	4.4	
145.	Hall, Elizabeth Starr. Evan's Corner. Illustrated by Nancy Grossman. New York: Holt, Rinehart and Winston, 1966. Evan wants a place of his own in the apartment his eight-member family shares. When he gets his own special corner with a picture, plant and	1	2.8	1

	Interest Level	Reading Grade Level	Recommendation Level
some other things, something is still lacking. Perhaps, suggests his mother, he needs to go out of his corner for awhile and help someone else. To his little brother's joy, he follows her advice. Maybe the lesson is too pointed, but the warm family atmosphere is most appealing.			
146. Hodges, Carl G. Baxie Randall and the Blue Raiders. Illustrated by Ken Clements. Indianapolis: The Bobbs-Merrill Company, 1962.	3		
This story of a 14-year old boy's adventures with the Union Army briefly mentions the delight of the Southern blacks at the approach of Lincoln's Army and includes a small episode in which a freedman helps the soldiers.			
147. Hodges, Carl G. Benjie Ream. Indianapolis: Bobbs-Merrill Company, 1964.	3		5
After Benjie Ream's older brother sets out for Kansas, to be counted among the abolitionist settlers who will keep the new state free, his father dies and Benjie is bound out to a farmer for 7 years while his mother and sister go to the county farm. The descriptions of Benjie's lot as a bound boy are very close to slavery, a point worth bringing out with youngsters. Interesting background information on the Kansas-Missouri controversy. Benjie's adventures en route to Kansas when he runs away from his bondage, include meeting other anti-slavery settlers, an encounter with John Brown, freeing some slaves and of course, reunion with his big brother.			
148. Hoff, Sydney. Irving and Me. New York: Harper and Row, Publishers, 1967.	3		3
13-year old Artie moves to Florida to help his father start business and to avoid the warfare of Brooklyn. The Recreation Center and a new friend soon occupy all his time. As the boys consider becoming guitarists, they discuss			

	Interest Level	Reading Grade Level	Recommendation Level
changing Irving's name to a less Jewish-sounding one but drop the idea as they think about how blacks cannot do this. Charley Wolper, a Florida-brand white gang leader, even joins the center, but a racial incident arises when he refuses to play with Jerry King. A fliply told first-person story with these two minor discussions of race. Jerry does not say a word in the story even though the racial discussion about playing with a black obviously occurs in his presence.			
149. Hooper, Byrd. Beef for Beauregard. Illustrated by Charles Geer. New York: G. P. Putnam's Sons, 1959. O.P.			
In this Confederate point-of-view Civil War book, some blacks ready to join the Union Army are fleetingly seen.			
150. Hope, Laura Lee. The Bobbsey Twins at the Seashore. Racine, Wisconsin: Whitman Publishing Company, 1954.	3		
Dinah Johnson, a "jolly looking colored woman" lives in with her husband at the Bobbsey's as a servant. Dinah and the doting Bobbsey parents gratify every whim of the mischievous Bobbsey twins. A wishful-thinking child's world in which adults arrange a never-never land of fun and adventures.			
151. Horvath, Betty. Hooray for Jasper. Illustrated by Fermin Rocker. New York: Franklin Watts, Incorporated, 1966.	1	5.0*	1
Jasper a small black boy, wants to know how to get bigger and his grandfather cryptically tells him he must do something "wonderful" first. After several unsuccessful attempts at wonderfulness, Jasper rescues a neighbor's kitten from a tree--one that is too little for any of the bigger boys to climb. Then Jasper grows at least, psychologically.			

	Interest Level	Reading Grade Level	Recommendation Level
152. __________. Jasper Makes Music. Illustrated by Fermin Rocker. New York: Franklin Watts, Incorporated, 1967. Jasper thinks he needs a guitar that costs $30. His mother and father tell him the difference between needing and wanting something in a humorous passage. As winter nears, his grandfather shows him a magic shove that helped his father get a bicycle, and Jasper starts shoveling his way to a shiny new guitar. Duller than Hooray for Jasper!	2	3.9	2
153. Hughes, Langston. Simple's Uncle Sam. New York: Hill and Wang Company, 1965. These conversation-type essays, unfortunately, will soon be outdated because of their topical references, but they give a sprightly picture of some old and new topics--integration, "white" religion, gospel singers, welfare, the situation of having light-skin blacks, being a "passed-around child," fights over home "in the suburbans," reverse integration, the high cost of living in Harlem, fantasies about black political control in Virginia, etc. They are a stylistic cross between the speeches of Mrs. Malaprop and the dialgue of a master comic and his straight man. Several of the dialogues, especially those about the country's decision never "constitutionalize the institutionalization of our institutions" as well as the priority of bread and meat over civil rights seem quite fresh in their light handling of very serious matters.	4	6.6	1
154. Hull, Eleanor. Moncho and the Dukes. Illustrated by Bernard Case. New York: Friendship Press, 1964. Johnson, a black boy lives in an apartment in East Harlem above Moncho. On the edge of trouble in school and on the streets, they are whisked into a church-sponsored gang trying to help the local kids by breaking down the walls between people. When one of the cooks for the dinner at the church of the Broken Wall has to go to the hospital, the boys' mothers break their reserve and together help out. Moncho has a narrow escape from the drug	3	4.9	3

addicted Dukes. At first, it seems that everyone will reform and live happily ever after, but the story is more realistic in showing the bad habits and the relapses. Johnson and his family, too, seem to be slowly finding a way out of their problems as they move into a nearby project. But they are less finely characterized than Moncho's family, however.

	Interest Level	Reading Grade Level	Recommendation Level
155. Hunt, Mabel Leigh. Ladycake Farm. Illustrated by Clotilde Embree Funk. Philadelphia: J. B. Lippincott Company, 1952.	2		

This book may seem a little dated. A black father who has been studying agricultural books moves his family to the country where they happily settle down farming and singing songs evenings. There is one unpleasant sign put up by a recalcitrant neighbor, but even he is finally won over by Big Joe's policy of keeping a grin on his face until his tormentors tire of their heckling.

	Interest Level	Reading Grade Level	Recommendation Level
156. Huston, Anne. Trust a City Kid. Illustrated by J. C. Kocsis. New York: Lothrop, Lee and Shepard Company, 1966.	3	3.1	3

12-year old Reggie's social worker has arranged for him to spend the summer with a Quaker family on a farm. His mother does not see him off at the train station and, even though he knows she might not be able to get off from work, his feelings erupt on the train where he shows his hostility and seeming braggadocio. There is an interesting discussion of hand-me-down clothes. Reggie's fear of being thought too dumb or too little to do the farm chores that the family's son, Frank, can do makes him unwilling to even watch or listen carefully enough to learn. The illustrations suggest a much younger boy. Reg, in trying to do the farm jobs without knowing how makes more work for Frank, who also resents the boy's hostility. A confrontation with Frank over the escaped horse Reg secretly hides miraculously clears the air, and the future is bright for many happy, hard-working summers on the farm. Similar to Joe Bean. There is a discussion of their belief in pacifism.

		Interest Level	Reading Grade Level	Recommendation Level
157.	Hyndman, Jane Andrews Lee. Silver Yankee. Illustrated by Janet Smalley. Philadelphia: John C. Winston Company, 1953. O.P. This is another book rather out-of-touch with the Civil Rights movement. A white family goes south to stay on a plantation and recoup their fortune while a black family, descendents of the faithful retainers of anti-bellum times, helps with the work. The key to the white couple's financial troubles is found when they decide to fix up the plantation for tourists and dress up in 1850 costumes. The blacks' contribution is to play banjoes and pigeonwing for entertainment. The author **has a few** phrases like "white smile," "rolled eyes expressively," and "Lawdy, Lawdy!"	3		
158.	Jackson, Jesse. Charley Starts From Scratch. New York: Harper and Brothers, 1958. This third book in the adventures of Charley describes his leaving the white suburb where he had grown up as the son of the maid and butler living in. Although he had made his way on equal terms in this community, even he and his white buddies together cannot overcome all the barriers for blacks there. Charley goes to the seashore to earn some money for the summer and keep in shape for track. As usual Charley manages the many problems that arise there.	4	5.3	2
159.	_______. Room For Randy. Illustrated by Frank C. Nicholas. New York: Friendship Press, 1957. Trouble seems immanent when the kids from Tintown, a slum of the neighboring city, have to be bussed to the suburban school for a year. Randy, a black boy who has been fully accepted in the all-white town, is upset because of some new talk about "spics" and "niggers." Randy's father, who had worked hard to leave Tintown himself, is reluctant to help Mr. Bean, the minister, contact the Tintown people to plan for a happy merger. The minister's plans include exchanging pulpits with a black minister	3	5.5	2

	Interest Level	Reading Grade Level	Recommendation Level
for one Sunday and a weekend "adoption" of the Tintown kids by Forge Hill families. A fracas with the newcomers does result over the traditional Bear Grease initiation ceremony, and a fair intended to smooth things over almost turns into a riot. There is much to discuss in this uneven book: How Randy's father feels about both his past and present neighbors, why Randy does not tell his friend how he feels, what the town should have done to effect the transfer in harmony, and the variety of people in Tintown. The characters seem very young and naive and the communications gap unbelievably wide.			
160. Jacobs, Helen Hill. Courage to Conquer. New York: Dodd, Mead and Company, 1957.	4		
14-year old Payne runs off to join the Confederate Army at his wounded brother's chiding to vindicate his family's honor. When Union soldiers first raid the farm the slaves offer to fight them. Later just after telling them about the Emancipation Proclamation that Tar's mother had ignored, several remain loyal to the family. The story is primarily about the boys' participation in the war with insights provided about the desperate need for food by both sides, the callousness of many of the soldiers, and the horrors of war. Tar does not become the conventional figure of most boys' books.			
161. Jewett, Eleanor M. Felicity Finds A Way. Illustrated by Robert Hallock. New York: The Viking Press, 1952. O.P.	3		
In post-Revolutionary times, Felicity and her Tory family flee to the Bahamas with her superstitious, eye-rolling personal slave, "Cinder." Nuff said?			
162. Johnson, E. Harper. Kenny. Illustrated by the author. New York: Henry Holt and Company, 1957. O.P.	2		
Kenny, a black American, travels to Uganda where his father works for an oil company as an engineer. He scrupulously disassociates himself from the African boys until he and the white son of a fellow engineer share an exciting adventure with Akeke in the rain forest.			

	Interest Level	Reading Grade Level	Recommendation Level
163. Jones, Ruth Fosdick. Escape to Freedom. Illustrated by Dorothy Bayley Morse. New York: Random House, Inc., 1958. An exciting tale of runaway slaves, this book not only sheds light on the Underground Railroad but also quietly mentions some of the not-so-nice aspects of slavery. A freedman in Buffalo is an active participant in helping slaves across to Canada while he works to provide a home for his son who had been auctioned off to spite his slave mother for not accepting her owner as a lover. The major part of the story deals with a white boy and his father who are conductors, however.	3	5.6	5
164. ______. New Boy in School. Illustrated by Joan Balfour Payne. New York: Hastings House, Publishers, Incorporated, 1963. Lennie Lane, a 7-year old who has recently moved from Louisiana to Tennessee, looks forward with some trepidation to attending an integrated school for the first time. He learns to make friends.	2	4.4	2
165. Justus, May. A New Home For Billy. New York: Hastings House, 1966. Billy is a 6-year old boy whose parents live in a small, dark dreary tenement. One owner does not rent to "colored people", and Billy wonders what his Dad will say to him. Nothing. They finally find a deteriorated house to fix up, but it takes time and the neighbors wonder about the kind of people they are. Billy makes new interracial friends and the neighbors accept the new family. All that flower planting, painting and scrubbing and making curtains from flour sacks give the story an adult focus that leaves Billy on the sidelines. I suspect child readers will be bored.	2	4.5	
166. Keats, Ezra Jack. Jennie's Hat. Illustrated by the author. New York: Harper and Row, Publishers, Incorporated, 1966. A little girl's wish that her plain hat turn into a most exotic one comes true in a rather extraordinary way. In the background of a church scene, well-dressed and well-integrated couples are pictured.	1	2.4	1

	Entry	Interest Level	Reading Grade Level	Recommendation Level
167.	_______. John Henry: An American Legend. Illustrated by the author. New York: Pantheon Books, 1966. Vibrant pictures accompany this story of the black folk hero, the sledge-hammer expert. Children giggle over the picture of the bare-bottomed baby, John Henry, and thoroughly enjoy the story. It would be a good springboard for discussing changing technology.		3.4	1
168.	_______. Peter's Chair. Illustrated by the author. New York: Harper and Row Publishers, 1967. In this third of Keats' books about Peter, a tide of jealousy rises in him as he sees his cradle and his crib being painted pink for a new sister. He leaves home in disgust with his little chair and other baby mementoes but discovers the chair really does not fit him anymore. After pretending not to hear his mother's call for lunch, he suddenly returns home to trade his little chair for a big one beside his father. End of trauma!	1	2.3	1
169.	_______. The Snowy Day. Illustrated by the author. New York: The Viking Press, Inc., 1962. Race is never mentioned in this 1962 Caldecott Award winning tale of a small black boy's delight in the wonder of snow. Some object to the mother, pictured once, who is decidedly plump, but the story is delightful.	1	2.0	1
170.	_______. Whistle for Willie. Illustrated by the author. New York: Viking Press, 1964. Peter appears in another book trying to learn to whistle so that he can call his dog, Willie, like the older boys do. There is a charming episode in which Peter, pretending to be his father, talks to his mother who goes along with his fantasy. After many attempts, a whistle takes Peter by surprise; Willie is surprised too.	1	2.5	1

No.	Entry	Interest Level	Reading Grade Level	Recommendation Level
171.	_______, and Cherr, Pat. My Dog is Lost. Illustrated by Ezra Jack Keats. New York: Thomas Y. Crowell Company, 1960. Juanito, a little Puerto Rican boy in New York, has lost his dog. His lack of English hampers his search until a Spanish-speaking bank teller arrives on the scene. In the ensuing hunt, Juanita tours all Manhattan's leading ethnic neighborhoods meeting new children and adding one more English-Spanish word to the dog's description as they go.	1	3.4	2
172.	Kent, Louise Andrews. He Went with John Paul Jones. Boston: Houghton Mifflin Company, 1958. Pambo is a slave in Revolutionary days who accompanies his young master on world-wide adventures. Although the slave plays a minute part in the tale and the author occasionally uses the term "mammies," there are references to freedman , runaways, and subservient poses assumed by blacks to escape the aggression of white masters.	4		
173.	Kessler, Leonard. Here Comes the Strikeout. Illustrated by Leonard Kessler. New York: Harper, 1965. "Twenty times at bat and twenty strikeouts" is Bobby's complaint. Even the loan of Willie's lucky cap (Willie is a black teammate) does not help the boy. Finally Bobby asks Willie for help, and after much practice, Bobby brings in a run for the Bobcats. Willie and Bobby share a secret smile as their other teammates ask how Bobby did it. This charming story is a Sports I Can Read Book.	1		1
174.	Kjelgaard, Jame Arthur. The Land Is Bright. New York: Dodd, Mead and Company, 1958. O.P. The story of the secret love of a white aristocrat for the poor but noble wife of a boorish white is set in the border mountains before and after the Civil War. A few black servants are included but play no real role in the story.	4		

	Interest Level	Reading Grade Level	Recommendation Level
175. Kohler, Julilly H. Crazy as You Look! Illustrated by Lee Ames. New York: Alfred A. Knopf, Inc., 1954. Mary Lisbeth enjoys staying with her grandmother under the supervision of "her grandma's colored man," Lysus Noe, who "acts the way some children do before we teach them differently."	2		
176. Konigsburg, Elaine L. Jennifer, Hecate, MacBeth, William McKinley, and Me, Elizabeth. New York: Atheneum, 1967. It takes a lonesome 10-year old to believe that Jennifer is a witch, and Jennifer's wildly creative plans for Elizabeth's apprenticeship soon have the girl completely under a spell. The illustrations show that Jennifer is black, but there is no comment in the book. The story is hilarious and Jennifer a wonderful character. But I could not help thinking that this is just the sort of black people want to believe in. There are few glimpses of Jennifer's background: a skinny leg, a too large shoe, a father whom some people call a plant wizard (shades of George Washington Carver), tributes of food from Elizabeth, no problems. And what about that watermelon? Do people with greenhouses grow watermelons? Why does Jennifer come to Elizabeth to make up when Elizabeth realizes that she lives across the street? In spite of these comments, the book is wittily written and had both my daughters and me bursting into laughter as we read it. One of the best!	3	5.4	1
177. Konkel, Janet. Schoolroom Bunny. Illustrations by Janet Konkel and John Hawkinson. Chicago: Children's Press, 1965. Spotty the schoolroom bunny, is told he has work to do; he is to help the children share, be quiet, and accept responsibilities. Faintly seen black children are in the classroom scenes. The combination of photographs and sketches gives the book a disjointed look.	1		

	Interest Level	Reading Grade Level	Recommendation Level
178. Korschak, Jack. The Strange Story of Oliver Jones. Illustrated by Corrine Borja. New York: Mid-America Publishing Company, 1966.	1		1
Oliver Jones' pride had been that his skin was so white that "Not even White milk had such lovely light tones" until he woke up once with a black face, but a voice reassured him that he was still the same where it counted--inside. There are amusing comments about "others are white ('Cause of something they lack?) ..." that will fit in very nicely with the scientific explanations of pigmentation. Vari-shaded children mingle with Oliver throughout. Silly, bouncy rhymes on an oh-so-serious subject give this book interest.			
179. Lancaster, Clay. Michiko. Illustrated by the author. Rutland, Vermont: Charles E. Tuttle Company, 1966.	2		
Michiko comes to the United States to live with Mrs. Belmont and feels very strange with the rich old woman and her boisterous classmates at school. Jerry, a black classmate who is also small for his age becomes a special friend, but Mrs. Belmont is not happy about this. The story ends with Michiko's class taking a trip to the Art Museum where Michiko leads them in her kimono. The children are so pleased they were "grinning broadly, so broadly, in fact, that their cheecks were pushed up until their eyes were in long, narrow slits, exactly like her own." And so the author gives you his interpretation of interracial brotherhood.			
180. Lansdown, Brenda. Galumph. Illustrated by Ernest Crichlow. Boston: Houghton Mifflin Company, 1963.	1	3.4	1
Every morning, as Tony waters his garden, he feeds the friendly stray cat a saucer of milk and pets his cat "Galumph". But Mr. Romano, Maria and Patricia all feed her each day and each has a different name for too. The cat disappears for a few days but turns up on the fire escape of an empty building that catches			

		Interest Level	Reading Grade Level	Recommendation Level
	fire. Tony stands on Mr. Romano's shoulder and the four form a bucket brigade to rescue the cat and her new kittens. Now each can have a cat. A slight story. Tony is brown-skinned in the illustrations.			
181.	Lattimore, Eleanor. Bittern's Nest. New York: Willaim Morrowd, Company, 1962. An old neighbor and family and male friend come for a weekend. Blair discovers they have grown apart and she must grow up. A black maid is seen fleetingly.	3		
182.	_______. Jasper. Illustrated by Eleanor Lattimore, New York: William Morrow and Company, 1953. Jasper and his sister, Thankful, live in the quiet countryside of an ocean island. Jasper's 7-year old life is filled with simple problems like learning to tie his shoelaces and milk the cow, eating his cat's food instead of feeding it to her, stealing hickory nuts, being afraid of the dark, living for the next meal, going for a boatride, and caring for the watermelon patch. For city children, I feel the boy's simple pleasures will seem simple-minded. For adults, this book will be too close to the old stereotype. Definitely behind the times, even for 1953.	1	4.3	
183.	Lawrence, J. D. Barnaby's Bells. Illustrated by Michael Lowenbein. New York: The Macmillan Company, 1965. Runaway Felix, who does not know if he is "Negro or Puerto Rican or what," is adopted by a white family, and he and Cliff, a neighbor, become friends. Felix thinks it is a "creepy" town — partly because only one of the twenty boys and girls invited to his party came. Cliff and Felix become involved in a hare-brained mystery over the bell collection in the library, a half-forgotten buried fortune and Felix's unwarranted bad reputation. ~~Felix~~ is not the usual oh-so-good black character; he punches a name-calling boy in	2		4

	Interest Level	Reading Grade Level	Recommendation Level
the nose after much provocation. There are anguished cries of a "crime wave" sweeping Flowerdale as the mystery deepens. Zanily reminiscent of Homer Price in plot and setting.			
184. Lee, Harper. To Kill a Mockingbird. Philadelphia: J. B. Lippincott Company, 1960.	4	6.9	3
This perceptive book of the modern south is seen through the eyes of a little white girl. One of the major incidents of the plot is the futile attempt for a black to obtain justice with a false rape charge. The maid in this white home plays an important role, and it is interesting to see how the father teaches his children an attitude toward her quite different from the prevailing mores. One historical note is the statement that her church, which has an active role in the community, was paid for from the earnings of freed men.			
185. Lenski, Lois. High-rise Secret. Illustrated by the author. Philadelphia: J. B. Lippincott Company, 1966.	2	3.6	5
8-year old Pete and his sister Peggy move to a new urban renewal project on Lake Erie. There are descriptions of what it means, good and bad, to live in a low-income project given the suspiciousness of the poor-white Murphy family to all strangers. Marauding gangs, rules against pets, surplus food, poverty, broken homes and finally sniper's bullets are included. But there is a feeling of new strength as the project mothers unite to improve things at Porter Project.			
186. ______. Mama Hattie's Girl. Illustrated by the author. Philadelphia: J. B. Lippincott Company, Inc., 1953.	3	4.4	
A very poor southern black family moves north but later decides that despite its disadvantages the south is an easier place to live. The details of extreme economic disadvantage will be too much for some to bear. Mama Hattie has strength as a character, and it is easy to see how her little granddaughter would love her, **however.**			

		Interest Level	Reading Grade Level	Recommendation Level
187.	_______. Peanuts for Billy Ben. Illustrated by the author. Philadelphia: J. B. Lippincott Company, 1952. A white southern family's step-by-step process for growing peanuts is seen through the eyes of their youngest son. A black family with a boy of about the same age interacts with them in their work, but an unspoken line seems to separate them in certain activities.	2		
188.	_______. Project Boy. Illustrated by the author. Philadelphia: J. B. Lippincott Company, Incorporated, 1954. Ted Parks lives in the Veterans' Housing Project, a flimsy, barracks-like building. Everyone is poor but the families try to help each other. When the kids destroy things in their attempt to have a little fun, tension mounts. The black Mosley family shares in the garden making, their kids help build the play shack in the dump, everyone participates in the community wiener roast, and the mothers share babysitting. The illustrations are the usual Lenski style with the boys and girls real children, a mixture of good and bad.	2		3
189.	Levy, Mimi Cooper. Corrie and the Yankee. Illustrated by Ernest Crichlow. New York: The Viking Press, Incorporated, 1959. A little black girl hides a wounded Union soldier from the southern patrollers in the Civil War and later helps him escape. In addition to the unusual twist of plot, this exciting story also sheds light on the sometimes diffident treatment of black volunteers in the Union Army, the conversion of the black-and-white run Underground Railroad to wartime uses, the underground freedom schools, and the subterfuges blacks resort to to escape detection by the southern whites.	2	4.5	1
190.	Lewis, Mary. Halloween Kangaroo. Illustrated by Richard Lewis. New York: Ives Washburn, Inc., 1964.	2	4.4	2

	Interest Level	Reading Grade Level	Recommendation Level
Jeffrey, a black child, becomes a kangaroo for Halloween and finds himself unable to get back out of his costume. A slight story of a child in a pleasant family and school situation. Not as good as Joey and the Fawn.			
191. _______. Joey and the Fawn. Illustrated by H. Tom Hall. New York: Ives Washburn, Inc., 1967.	2	3.6	1
Joey's mother awakens him one night to watch six grown deer in the snowy orchard but the little boy is startled by the powerful way they bound off as a car approaches. After a long time, he finally overcomes his fear and goes to the shadowy orchard where he meets a little fawn hiding in the ferns. The story's ending seems too abrupt, but the feeling for nature is beautifully conveyed in this story of a strong black family.			
192. Lewis, Richard. A Summer Adventure. Illustrated by the author. New York: Harper and Row, Publishers, Inc., 1962.	3	5.0	1
Ross' summer adventure of exploring the woods around his farm home and learning the ways of the wild creatures provides a wealth of information about the balance of nature and the care of animals in addition to being an interesting story. When the boy is briefly confined to the hospital after breaking his arm vaulting the fence, he learns the value of freedom and decides to study animals in the woods rather than in his homemade zoo. Although Ross is black there is no allusion to the black drive for freedom, but one could easily make the analogy. Written by a black illustrator.			
193. Lexau, Joan. Benjie. Illustrated by Don Bolognese. New York: Dial Press, 1964.	1	3.7	2
Benjie is too shy to speak to anyone except his grandmother who raises him. A Sunday ritual for him is to walk to the church and the bakery with his grandmother wearing the dangly earrings that grandfather had given her many years before. One day, grandmother dropped an earring, and Benjie overcomes his shyness enough to search for this family treasure.			

		Interest Level	Reading Grade Level	Recommendation Level
194.	_______. *The Homework Caper*. Illustrated by Sydney Hoff. New York: Harper and Row, Publishers, 1966. In this *I Can Read Mystery*, Bill and Ken are buddies (Bill is white and Ken is black) Ken's problem is a younger sister, Susan, who is always wanting to be with him. When Bill's homework paper is mysteriously replaced by one with strange scribbles on it, the boys have a mystery on their hands. They solve the mystery, of course, but also the problems of Ken's little sister.	1	2.0	1
195.	_______. *I Should Have Stayed in Bed!* Illustrated by Sydney Hoff. New York: Harper and Row, 1965. Everything goes wrong one morning for Sam including Albert's not waiting for him so they could be late together. At lunchtime he gets back in bed so he can get off to a better start. With one minor exception things do go better, especially when the oh-so-perfect Amy is kept after school. Good silly humor! Sam is black, and so are some of the children.	1	2.0	1
196.	_______. *A Kite Over Tenth Avenue*. Illustrated by Symeon Shimin. New York: Doubleday and Company, 1962. A marvelous story about families struggling to survive at the turn of the century. Most of them are white but a few faces are dark. The illustrations have the gusty feeling of Hogarth's pictures. This is not the usual light-hearted story for youngsters, but it has a real pull to it. No racial references in the text.	2		4
197.	[Lipkind,] William. *Four-Leaf Clover*. Illustrated by Nicolas [Mordvinoff.] New York: Harcourt and Company, 1959. Mark, a black child, and his friend, Peter, find a four-leaf-clover and consider themselves lucky. They get into a chain reaction of scrapes, but everything ends in a lucky way.	1		1
198.	Lipsyte, Robert. *The Contender*. New York: Harper, and Row, Publishers, 1965.	4	3.2	1

		Interest Level	Reading Grade Level	Recommendation Level
	Much anti-white and or anti-Semitic hostility is aired in this story of Alfred Brooks. The junkies, police patrols, boys hiding out, garbage and glass, the smell of urine in the hallway, the street-corner orators of Harlem are vividly depicted. When his best friend, James, is caught robbing the store where he works, Alf tries to see if he can make something of himself in boxing. He is told few ever become "contenders." With Alf's concern for James and his doubts about himself, Alf tests himself to see if he is a contender. Sound psychological characterization.			
199.	Lovelace, Maud Hart. The Valentine Box. Illustrated by Ingrid Fetz. New York: Thomas Y. Crowell Company, 1966.	2	5.5	1
	Janice, a shy black fifth grader, fears there will be no valentines for her in her new school. A sudden gust of wind takes a classmate's valentines swirling away but brings a new friend in return. Only the illustrations show that the rest of Janice's classmates are white. Reading the story up to the part where Bobby helps Janice look for her pocket book of valentines for the others after showing the all-white class would be a good stimulus for having each child write how he thinks the story will end. The theme is only implied in the more universal story of a child in new surroundings.			
200.	Madison, Arnold. Danger Beats The Drum. New York: Holt, Rinehart and Winston, Inc., 1966.	4	4.6	
	16-year old Bob, upset by the death of his policeman father, seems headed for trouble until he meets Vern, a young black boy at the summer cottages. Vern not only has superb control of his body but also his emotions, a trait his new friend lacks. His friendship with Vern is interspersed with a mystery of kids on drugs, vandalism, strangers in the night, a dope pusher, and the solution of Bob's father's murder. The story is action-packed, but the characters lack depth.			

	Interest Level	Reading Grade Level	Recommendation Level
201. Mann, Peggy. The Street of the Flower Boxes. Illustrated by Peter Burchard. New York: Coward-McCann, 1966.	2	6.1	5
Carlos Gonzales destroys the flowers of the new owners of the redecorated brownstone but is hired to be a guardian for the new plants, spending most of his 25¢ weekly wages for candy payoffs to keep the big boys' gangs friendly. The idea of window boxes spreads, but Carlos thinks he is in trouble because he did not collect enough money for the window box orders. How Carlos saves his honor results in the street's becoming a real neighborhood. Most of the regular people in the neighborhood seem to be Puerto Rican, but a friendly black policeman saves the day for Carlos when "the Angels" decide to attend his bazaar. Perhaps the theme of flowers sprouting on every window sill leading to harmony is overly optimistic in a poverty area, but the kids are real people and the setting authentic.			
202. Mantel, S. G. Tallmadge's Terry. Illustrated by William Ferguson. New York: David McKay Company, 1965.	2	6.4	3
The anti-slavery Patchens family discovers a runaway slave, Joshua London, before Randall Arliss, the slavecatcher, does and agree to hide him. Terry agrees to join the Revolutionary Army when young Joshua returns for reading and speaking lessons from him. Both he and Terry work for Tallmadge's intelligence network and perform valorously in the Battle of New London. Historical stories of Major André, Benedict Arnold and Nathan Hale as well as news of Connecticut's eventual emancipation of its slaves are interwoven. At one point General Washington's announcement that he will never buy another slave is quoted.			
203. Marshall, Catherine. Julie's Heritage. Illustrated by E. Harper Johnson. New York: Longmans, Green and Company, 1957. Paperback by Scholastic now available.	4	4.3	1
Julie's two white friends become more distant at the start of high school and Julie examines her own and other blacks' racial attitudes.			

	Interest Level	Reading Grade Level	Recommendation Level
204. Martin, Patricia Miles. Calvin and the Cub Scouts. Illustrated by Tom Hamilton. New York: G. P. Putnam's Sons, 1964.	2	3.1	2
Calvin borrows a pet for the Cub Scout pet parade, Waldorf, the fire house mascot, only to have him bolt when the siren sounds. Every other pet idea he has is discarded because another cub scout has already brought that animal along. At the last moment, he finds a new and original pet on Waldorf, a flea. The troop is integrated.			
205. _______. The Little Brown Hen. Illustrated by Harper Johnson. New York: Thomas Y. Crowell Company, 1960.	2	4.3	1
A black boy on a farm worries about his pet hen's disappearance and his inability to get his mom a pair of ducks that she wants for her birthday. Warm sepia drawings by the black artist complement the characterizations. The two themes merge in a happy ending that is quietly believable. While rural settings are not very popular, this story gives a fine picture of farm life and providing one's own amusements that would add to any study of farms today or suggest the life of pioneer children in the past. There is enough interest provided by the animals to overcome any anti-farm feelings if used with young children.			
206. Mather, Melissa. One Summer in Between. New York: Harper and Row, Publishers, 1967.	4		1
A black college student and her classmates take jobs in the north and agree to compare notes on the treatment of blacks there for their sociology teacher. Some of the many surprises Harriet gets are: having people shake hands with her, finding no hair straightener in the drug store, white people wanting curly hair, the repeated implied assumptions of white superiority, her abhorrence of whites' lack of rhythm and poor singing, her early feelings of being constantly on guard, and finally her astonishment at forgetting the Daleys' whiteness.			

		Interest Level	Reading Grade Level	Recommendation Level
207.	Matschat, Cecile. Ladd of the Big Swamp: A Story of the Okefenokee Settlement. Illustrated by Alexander Key. New York: The Winston Company, 1954. O.P. This story of reconstruction days is told in authentic Gullah dialect, and it is rather hard for children to read. Although both blacks and whites are equally impoverished at the close of the Civil War, there is a continuing subservient stance as the latter unite with the former owners to try to eke a living out of the swamps. There are remarks about most of the freedmen not working and the blacks being part of the family although they do not eat at the same table.	3		
208.	McGiffin, Lee. Rebel Rider. New York: E. P. Dutton and Company, 1959. This pro-Southern Civil War story includes a faithful retainer sent to bring the Major home again.	4		
209.	McKone, Jim. Lone Star Fullback. New York: The Vanguard Press, Inc., 1966. Although one advertisement said of Robert Lee, the first black player on the Sangre, Texas high school team, "that when racial hurts are set aside he must still prove himself a man," the only proving "General" had to do was to continue to bear the deliberate body-wracking fouls of the white teams they played. His own teammates presented a minor problem and only before they saw General's contribution to the team. The story is told by an aging sports writer who learns to speak up more for his values as a result of watching General's ordeal and the Coach's fearless support for the boy.	4	5.6	4
210.	McMeekin, Isabel. Golden Glory. Illustrated by Albert Orbaan. New York: Duell, Sloan and Pearce, 1963. Three boys, white, Indian, and black, are friends in this pre-Civil War tale of a lost good-luck charm brought from Africa. Similar in theme to Douglas' Freedom River, the black boy here, presumably a slave, expresses no yearning for freedom as in the other book.	3		

		Interest Level	Reading Grade Level	Recommendation Level
211.	Means, Florence Crannell. Reach for a Star. Boston: Houghton Mifflin Company, 1957. Toni, the daughter of a black druggist, goes to Fisk instead of to a more expensive integrated school because business has been poor lately. At college she learns to be less class-conscious and more tolerant of people's peculiarities. Written before the era of the search for identity.	4	5.2	1
212.	______. Tolliver. Boston: Houghton Mifflin Company, 1963. In response to people's reactions to Reach for a Star, a middle-class perspective, the author has written Tolliver, the story of a poor girl from St. Helena Island and her even poorer boyfriend at Fisk. Determined to become a doctor although he is only a marginal student because of his poor former schooling, he is caught cheating on a final exam and expelled. Tolliver eventually understands Sojer's behavior, although her high standards and better background would have made such actions impossible for her.	4	9.6	2
213.	______. Us Maltbys. Boston: Houghton Mifflin Company, 1966. A middle-class white family takes in five foster children to survive economically during the father's convalescence. The many problems of this motley crew of youngsters are taken in stride by the parents and their own adolescents. The advancing case of hospitalism of an unwanted black orphan makes them brave and successfully overcome violation of the town's racial restrictions as they take him into their lively family.	4		
214.	Miles, Miska. Mississippi Possum. Illustrated by John Schoenherr. Boston: Brown and Company, 1965. The Mississippi River rises higher and higher until a little gray possum is forced to flee to higher ground, and so, too, are Mary and her family moving temporarily to the tent city on higher ground. Hunger and the strange surroundings bring the little black girl and the possum together. Simply but beautifully written with striking illustrations.	1	3.8	1

	Interest Level	Reading Grade Level	Recommendation Level
215. Miller, Dorothy Shirley. Showboat Round the Bend. Illustrated by Mary Stevens. New York: Dodd, Mead and Company, 1957. O.P.	4		

The dreams of three turn-of-the-century girls in Iowa are to become a concert pianist, a singer, and a dramatics teacher. A trip to the showboat steamer enables one of them to substitute for a sick leading lady and another, the black girl, to play the piano for the show after a show of prejudice. Similar to Friermood's Whispering Willows.

	Interest Level	Reading Grade Level	Recommendation Level
216. Miller, Warren. The Siege of Harlem. Illustrated by John Schoenherr. New York: McGraw-Hill, Company, 1964.	4		1

Modeled after Uncle Remus's tales, this is the story of a grandfather relating to his sophisticated African-named grandchildren how Harlem seceded from the Union when blacks were denied equality in the nation. There are funny scenes with the Majority People at the barricades: a woman pleading with her cook and a distinguished white gentleman beseeching his young black boyfriend to return. Other details include anti-white feeling which the narrator apologizes for because it is outdated now, admission of the fiscal problem of the secessionist state, "Carte-blanche" turned into "Carte-noire," a concordat with Columbia to continue the university in return for African History and Culture, athletes running only for black people, the reverse passing of Majority People, the government house becoming the Black House, tolls being collected on the subway as it passes through, an end of the crime which was a product of the white people's society. A humorously light touch applied to a Black Power goal.

	Interest Level	Reading Grade Level	Recommendation Level
217. Montgomery, Mabel. David's Fishing Summer. Illustrated by Cheslie D'Andrea. Chicago: Wilcox and Follett Company, 1953. O.P.	2		

Dave spends the summer with his grandmother in South Carolina with Jerry, the grandson of the maid, and Dave's uncle teaching him everything there is to know about catching various kinds of fish.

	Interest Level	Reading Grade Level	Recommendation Level
218. Morse, Evangeline. Brown Rabbit. Illustrated by David Stone Martin. Chicago: Follett Publishing Company, 1967.	3	4.4	2

Ceretha Jane Brown, familiarly called Brown Rabbit by her family, is in conflict with her sister and her father who wants her to accept people for what they are.
Brown Rabbit is offended at first by the crowded, noisy street. A snobbish girl in the neighborhood, Marlene, will not let the girls be nice to Ceretha, who is left with only Bernadette, a poor and shabby-looking girl who improves under the friendly influence of Ceretha's family. There are interesting pictures of the school's track system, children rebellious because of parental neglect, and overcrowded facilities. Several teachers provide much stimulation for the girls with their creative work in dance and encouragement of the girls' use of their African heritage in art. Suspicions over who took a beautiful mask temporarily threaten Ceretha's acceptance, but she goes on to win the role of fairy princess even though her friends had told her she was too dark to be considered. There is a rather abrupt unconvincing ending to the girls' conflict. The author tediously explains much of the characters' feelings, and the dialogue, interrupted by these passages, suffers as a consequence.

	Interest Level	Reading Grade Level	Recommendation Level
219. Newell, Hope. A Cap for Mary Ellis. New York: Harper and Brothers, 1953.	4	4.9	1

When a nursing school decided to desegregate, they ask help in recruitment from a Harlem nursing school. Mary Ellis and another top student are selected by their school to transfer, and after much discussion they agree. Mary Ellis's scatterbrained white roommate keeps their room in constant upheaval, and one of the more biased students assumes it is Mary Ellis's sloppiness. This, coupled with homesickness for her mother, almost keeps her from returning after the first visit home. Loyalty to her roommate and a true dedication to nursing help her adjust, though.

No.	Entry	Interest Level	Reading Grade Level	Recommendation Level
220.	______. Mary Ellis, Student Nurse. New York: Harper and Brothers, 1958. Mary Ellis's years at her nursing school result in an increasing maturity in outlook. A minor note of discord occurs when a new Freshman seems to be a kleptomaniac and Mary Ellis hopes it is not a new black freshman. It was not. Good girls' career story.	4		1
221.	Norfleet, Mary. Hand-Me-Down House. Illustrated by Edgar Mallory. Richmond, Virginia: John Knox Press, 1962. James and Martha discuss their ambivalent feelings about their first house, a house in an all-white neighborhood. Jakie, their younger brother, who is forbidden to enter anyone's yard, makes friends with the old lady next door, but Martha will not go near her. When Jakie finds the woman unconscious after a fall, she gives him the child-sized doll-house her children had had fitted out as a playhouse for him. The author calls it a story of Martha "who found it hard to love and of Jakie who found it easy" -- rather paternalistic. No intrinsic motivation in the characters.	3		
222.	Norton, Andre /Alice Mary/. Quest Crosstime. New York: Viking Press, 1965. A gripping science fiction story with the hero, a brown-skinned surviver from Earth who becomes a member of the elite Wardsman on the planet Vroom. No racial problems. Interesting characterization and use of psychological warfare in tomorrow's world. The first science fiction story with any black character; the hero, Blake, is an unusual person by any planet's standards.	4	6.8	1
223.	______. Rebel Spurs. Cleveland: The World Publishing Company, 1962. In this boy's adventure story of intrigue along the Mexican border, there are two minor black characters, a barber and a stableboy.	4		

	Interest Level	Reading Grade Level	Recommendation Level
224. Olson, Gene. The Tall One. New York: Dodd, Mead and Company, 1956. This basketball story of a freakishly tall white boy and a black ballplayer concerns the empathy each feels for the other. The J. C. coach, who had formerly expressed prejudiced feelings, rises to the occasion when an out-of-town hotel the team is staying at attempts to discriminate against the black player. Why he changes is not demonstrated.	4	7.5	
225. Ormsby, Virginia H. Long Lonesome Train Whistle. Illustrated by the author. Philadelphia: J. B. Lippincott Company, 1961. Lee, a white boy in rural Georgia, and a black boy who is his nearest neighbor, cut Christmas trees together although they go to separate schools. The story deals mainly with Lee's adventures.	2		
226. _______. What's Wrong With Julio? Philadelphia: J. B. Lippincott Company, 1965. A Spanish-speaking child will not say a word until his first grade puts on a play and one of the children discovers that no one has come to see him. They figure out that his family is still in Puerto Rico and save their dessert money to finance a telephone call for Julio.			
227. Palmer, Candida. Ride on High. Illustrated by H. Tom Hall. Philadelphia: J. B. Lippincott and Company, 1966. Tony's big cousin, Charley, gives him a dollar with two passes to the junior high basketball game with instructions not to bother him in front of his friends. A dropped subway token leads to a long ride to the end of the line and back instead of the game. An interesting story of two little boys' uncertainties and the confusing monster that a big city sometimes seems. The boys appear to be black, but the text makes no comment.	2	4.0	1

	Interest Level	Reading Grade Level	Recommendation Level
228. Parker, Bertha. Wonder of the Seasons. Illustrated by Eloise Wilkin. New York: The Golden Press, 1966. This book captures the fun of the seasons from a child's point of view. Black and white children frolic in the pictures.	1		2
229. Paull, Grace. Come to the City. Illustrated by the author. New York: Abelard Schuman, Inc., 19[illegible]. In all the views of New York City's public centers, there is one black pictured in the many crowds - a train porter. What does this say to a child about our society?	1		
230. Person, Tom. New Dreams for Old. Illustrated by Millard McGeer. New York: Longmans, Green and Company, 1957. This novel of the joys and sorrows of a white family trying to raise cotton today presents a quietly optimistic picture of a harmonious interrelationship between black and white. There may be a little too much faithful-retainer tradition and submissiveness for an accurate picture, however.	4		
231. Peterson, John. Enemies of the Secret Hide-Out. Illustrated by the author. New York: Scholastic Book Services, 1965. Sam, Matt and Beany agree to take in two new members: Rusty, who is caught cheating on the admission test and spurns their club, and Ted, a black child in Beany's class. When Rusty tries to ruin their club by finding their secret hideout, Sam suggests a plan to foil Rusty and Ted carries it out. No racial problems, but good fun.	2	3.3	1
232. Phillips, Jane. Mojo Hand. New York: Trident Press, 1966. A black girl about to make her debut revolts against the artificiality of middle-class mores			

and begins a quest for a blues guitar player she heard once on a record. The story is propelled forward by blues lines and earthy idioms. Whether Eunice's immersion in her new life of poverty, degradation, and illegitimacy represents a rebirth or living death is moot, however, for the author presents nothing of her former life to compare.

	Interest Level	Reading Grade Level	Recommendation Level
233. Pomerantz, Charles. The Moon Pony. Illustrated by Loretta Trezzo. New York: Young Scott Books, 1967.	1	3.8	1

A black father's imaginative response to his young sons' questions, "What is it like on the moon, Daddy?" activates a dream fantasy for the little boy. The illustrations are lovely and the delicate fantasy is even tied in with reality. Their hot crowded apartment contrasts with Tom's dream of "a room of his own" and a moon pony.

It will be interesting to see how many boys will own up to having a doll they sleep with as Tom has in the book. The terrifying piggy-bank giant of his dreams is a rival of Sendaks' "Wild Things" in its relentless ferocity.

	Interest Level	Reading Grade Level	Recommendation Level
234. Prieto, Mariano. A Kite for Carlos. Illustrated by DeLee Smith. New York: John Day Company, 1967.	2		

Carlos, a Spanish-American boy born in Florida, is to get a kite and flying instructions from his grandfather for his birthday, and he invites his black and white friends, Sammy and Freddy. Freddy is disappointed that they will not have hot dogs and birthday cake; Sammy, that they will not have pork chops and grits. Carlos is not sure that he is a real American despite his mother's assurance, and he feels better about the birthday only when she adds hot dogs and cake to the Cuban part of the menu. NO pork chops and grits, though! If you skip the horrid intercultural friendship half, the story of a boy learning about the reason for rules is all right. Stereotyped illustrations of the black child.

	Interest Level	Reading Grade Level	Recommendation Level
235. ______. Tomato Boy. Illustrated by De LeeSmith. New York: John Day Company, 1967. Davy, a black boy from the Bahamas, and his Puerto Rican friend, Paco, want to be in the show at their school but they need money for decent clothes and Paco already has a job babysitting his sister for free. The happy coincidence of a drowning cat at Davy's best customer's house provides a solution to both boys' problems. Paco discusses his wish to stay in one place but his father enjoys "following the spring." Some of the illustrations of Davey are reminiscent of the happy-go-lucky stereotype, but Davy works persistently to help his friend. In this slim book, there is little characterization but the pictures provide many details of their poverty and humanity.	2		2
236. Quigley, Martin. Today's Game. New York: Viking Press, 1965. Barney, the team manager, after trading his long-time friend and neighbor, Jerry Adams, for an up-and-coming black player, finds his team in a long losing slump as the team comes up against Jerry's pitching and worries about the wisdom of his choice. For a baseball story, and a one-game story at that, this one is extremely interesting --fine psychology. The problems of even a major League baseball player finding adequate housing and the fierce determination of some players to break out of the black minor leagues to show what they can do are beautifully described.	4	4.4	4
237. Raftery, Gerald. Twenty-Dollar Horse. Illustrated by Bernard Safran. New York: Julian Messner, Inc., 1955. O.P. Available Eau Claire, Wisconsin, Cadmus Books, as a reprint. The joint partnership over a horse between a black and a white boy carry them into a crusade for housing integration, at least for the black boy's parents. They avert a train wreck with the bank president's children on board, thus causing him to agree to the loan for the house. Happy coincidence!			

		Interest Level	Reading Grade Level	Recommendation Level
238.	Randall, Blossom E. Fun for Chris. Illustrated by Eunice Young Smith. Chicago: Albert Whitman and Company, 1956. Jimmy decides to have fun playing with Chris and his new black friend instead of taunting them. Chris's mother explains that little children look the way they do because it is God's plan that they should look "like their mothers and fathers in some way."	1	4.5*	2
239.	Rendina, Laura. Lolly Touchberry. Illustrated by Mario Rendina. Boston: Little, Brown and Company, 1957. A white, Florida teen-ager learns about values as she chooses between boyfriends. She also becomes more aware of segregation practices and prejudice from her conversations with the family maid.	3		
240.	Renick, Marion. Ricky In the World of Sports. Illustrated by Nancy Grossman. New York: Seabury Press, 1967. Ricky is an outsider as the kids play baseball every day after school because he can not hit. He decides track is his sport after he gets an errand-boy job in the nearby Sports Arena, and he helps the boys and girls train for a city-wide race for 7-13 year-olds. Several of the other runners pictured are black and one of the neighborhood kids is, although the text does not mention race.	2	3.2	4
241.	Riley, Louise. A Spell at Scoggin's Crossing. Illustrated by David Knight. New York: Abelard-Schuman Limited, 1960. O.P. In this sequel to Train for Tiger Lily, Gus, the black porter-magician, takes an orphan and five other children on an adventure in the mountains where they foil an attempt on an English Duke's life with the help of a ranger. The illustrations of Gus are rather pop-eyed.	3		

	Interest Level	Reading Grade Level	Recommendation Level
242. _______. Train for Tiger Lily. Illustrated by Christine Price. New York: The Viking Press, Inc., 1954. O.P. Gus, a train porter bored by his job, studies magic so well that he is able to enchant his train and take some youngsters on a series of adventures. The illustrations in this earlier book, done by a different illustrator, are less stereotyped.	3		
243. Riter, Dorris. Edge of Violence. New York: David McKay Company, Incorporated, 1964. A suburban hot rodder, lured into a thrill-robbery, is paroled from Juvenile Hall to the friend of his dead father in the country. Horses and a sisterly girl are the keys to redemption in this book. A faithful black cook stays around on her day off to watch him learn to ride.	4		
244. Roark, Garland. The Outlawed Banner. Garden City, New York: Doubleday and Company, Inc., 1956. O.P. This novel begins in the gay times before the Civil War when a Southern belle falls in love with a visiting northerner. With a somewhat pro-southern perspective, the author notes black troops being housed in the mansion of the state governor, the confusion of slaves freed by "Confederate" soldiers, and ex-slaves voting to return to their former masters. The overriding theme, however, is the general terror and pointlessness of war.	5		
245. Robinson, Florine. Ed and Ted: A Story About Two Boys Who Became Friends. Illustrated by Omar Davis. New York: Exposition Press, 1965. A moralistic tale of "Ted (who) was brown and Ed (who) was white, but really they were just alike." Ted lives in a brown stone and Ed lives in a white house, etc. The book is so colorblind that Ted even dreams of becoming a white policeman or so the pictures show it.	1		

	Interest Level	Reading Grade Level	Recommendation Level
246. Rockwell, Anne. *Gypsy Girl's Best Shoes*. Illustrated. New York: Parent's Magazine, 1966. A little gypsy girl comes to New York where her father finds a pair of red dancing shoes just her size on the shelf. After the grownups in her neighborhood tell her they are much too busy to watch her dance, she meets a class of children in the park who love her dancing and invite her to join them in play. In the background, without comment, are black firemen, sewer maintenance men, several shoppers and schoolchildren. Rather coy story, but the pictures are gay.	1	3.4	2
247. Rodman, Bella. *Lions in the Way*. Chicago: Follett Publishing Company, 1966. Robert Jones looks forward with some uncertainty to being among the first to desegregate the local high school in this border town. But some whites plan to disrupt the opening with the circulation of pictures of a black kissing a woman who appears to be white. Factions form: the White Crusade, the weak but liberal minister's followers, and the scrubwomen's communication lines to the A.M.E. Zion Church. As in Carlson's school desegregation and Douglas' housing integration books, it takes violence, this time rather grisly, to bring the town to its senses. There is a rich variety of black characters among the domestic workers, townspeople and the students themselves. Other interesting details include the effect the whites' assumption of superiority has had on the blacks themselves, the hatred shown newsmen covering the school's opening, the ambush on the stairwell of the school, refusal of white hospitals to admit dying blacks, "short-changed" history, the lack of leadership among the school administration in the face of the conflict, and exposé of the myth of the kindly slave-holder. This is a believable book rich in possibilities.	4	6.1	1

	Interest Level	Reading Grade Level	Recommendation Level
248. Rushing, Jane. Walnut Grove. New York: Doubleday and Company, 1964. A story of young manhood in the Texas Panhandle after the Civil War incidentally shows the hardening of white racial attitudes.	4		
249. Rydberg, Ernie. The Dark of the Cave. New York: David McKay Company, 1965. In this rather tear-jerking story, the blind hero, Ronnie, is not told that his new neighbor, Garth, is black. Ronnie's parents are very friendly, but Garth's mother holds her son back until she is sure of his reception. Not everyone is friendly, however; Butch secretively pesters the boys. Garth is an interesting character, full of verve. Ronnie is, too, but his role is too heroically contrived. He carries Garth, who has been hurt, down the steep wooded trail, and both boys rescue the mean Butch from the cave. The story ends with the surgical restoral of Ron's eyesight and his admission that he had suspected Garth's race right along. The moral is that everyone should see as clearly as the blind boy had.	2	3.6	
250. Sanguinetti, Elise. Last of the Whitfields. New York: McGraw-Hill Book Company, Inc., 1962. The supposed foolish frailties of lower-class blacks are lovingly recounted in this story of a headstrong, laissez-faire-raised southern girl. A northern newsman reporting on race relations is invited to stay with them, and she makes up incredible stories to confuse him about black-white relationships.	4		
251. _______. The New Girl. New York: McGraw-Hill Company, 1964. Felicia, a ninth grader from Georgia, enrolls in a girls' boarding school in Virginia where she learns much about life: the unhappiness of many marriages, northerners' false-sounding missionary zeal, her friends' sexual exploits. As in her earlier book, the "colored" maid, Velvet, is contented with the Whitfields who watch out for her family's interests. Velvet's virulent attack on Martin Luther King's work in Birmingham is fascinating.	4		

		Interest Level	Reading Grade Level	Recommendation Level
252.	Sasek, M. Miroslave. This is New York. Illustrated by the author. New York: The Macmillan Company, 1960. Like the author's other This Is ... books of famous cities, the stylized illustrations present the unusual qualities of each city. One page shows Harlem as a street closed to traffic with dozens of identical looking but very neat and pretty pig-tailed, brown-skinned little girls playing. Would that Harlem were all like this!	2		
253.	______. This is San Francisco. Illustrated by the author. New York: The Macmillan Company. One black face is seen in this city, a driver on a cable car, but there are lots of Chinese.	2		
254.	Savage, Joan. Hurry For Bobo. Illustrated by Berta Schwartz. Chicago: Children's Press, Incorporated, 1957. A lonely Oriental-American unwraps a new toy his mother gives him, - a kite, - and finds it much easier to make friends now. One of the new friends is black. A rather spurious theme.	1		
255.	Sayre, Anne. Never Call Retreat. New York: Thomas Y. Crowell and Company, 1957. O.P. There is hardly any characterization of the ex-slaves in this story of a Quaker family coming south to help mend the scars of the Civil War amid the threats of some unreconstructed Confederates, but there is an excellent philosophic discussion of both Southern and Quaker points-of-view. Another interesting aspect is the attempt to suppress the freedom school.	4		
256.	Scott, Ann. The Big Cowboy Western. Illustrated by Richard W. Lewis. New York: Lothrop, Lee and Shepard Company, 1965. Little Martin gets a gun and cowboy outfit on his fifth birthday and becomes Big Cowboy Western. But a cowboy without a horse is not happy. Neither is Big Cowboy Western until he begins minding Mr. Arrico's dray horse while he sells his vegetables each morning in the project. A very warm picture of this black family of five girls, a mother, and Martin.	1	7.6*	1

	Interest Level	Reading Grade Level	Recommendation Level
257. ______. Let's Catch a Monster. Illustrated by H. Tom Hall. New York: Lothrop, Lee and Shepard Company, 1967. The same family shown in Big Cowboy Western appears and this time Martin is getting ready for Halloween. The girls chat about monsters coming out on Halloween to scare Martin a little, but he and his youngest sister decide to really catch one. And, with Martin's friend, Franky, they do catch a monster of sorts. A small tale that is amusing and exciting for children.	1	4.5	1
258. ______. Sam. Illustrated by Symeon Shimin. New York: McGraw-Hill Company, 1967. No one has time for Sam because they are all doing things he is not big enough to do, so he is sent from one member of his family to another. When his father unknowingly completes the circle of busy people, he bursts into tears. It would be interesting to see how many other boys sympathize with this black child's tears. Once his family realizes what they have been doing, they find something he is just the right size to do. There is a warm family feeling with illustrations so real and beautiful they look as if they breathe.	1	3.7	1
259. Scott, Thurman Thomas. Mark of a Champion. Illustrated by Edward Shenton. New York: Longmans, Green and Company, 1960. In this novel the servant, who is faithful to the boy whose mother has died, is nobler than the boy's poor-white-trash father. So is the escaped convict whom the boy and a friend aid in the swamp where their shared pet is hidden from the wicked father, for the escapee turns himself in so that the boy can earn the reward money.	3		
260. Selsam, Millicent. Tony's Birds. Illustrated by Kurt Werth. New York: Harper and Brothers, 1961.	1	2.6	1

		Interest Level	Reading Grade Level	Recommendation Level
	In this Science I Can Read book, a barely shaded boy learns the fun of watching birds and shares this with a white friend. There is no reference to race. Tony learns to use field glasses, listen to bird calls, watch quietly, and refer to his bird guide book in identifying what he has seen.			
261.	Shotwell, Louisa. Adam Bookout. Illustrated by W.T. Mars . New York: Viking Press, 1967.	3	5.9	3
	Adam is sent to live with two old maid relatives when his parents die in a plane crash. Unable to stand the constant sentimental needling and mindless checker games, he runs away to Brooklyn to his father's cousin in a transitional neighborhood. Saul takes Adam and a black boy from Alabama, Willie, under his wing at school, and the three friends form H.R.T.F., the Honey Recovery Task Force when Willie's dog is stolen. The solution of this mystery exposes the shoplifting ring of the two bored, wealthy white boys across the street. The last tangle of the story dissolves through a character - and people - realistic solution rather than a lucky break. Even the wicked little rich boy is human.			
262.	———————, Roosevelt Grady. Illustrated by Peter Burchard. Cleveland: The World Publishing Company, 1963. Available in paper as Tempo Book.	2	4.0	2
	Since books containing middle-class blacks have become the fashion, it is a delight to find a good one describing a really down-and-out family. Roosevelt is the son of a migrant worker, and the problems of such workers, irrespective of race, are honestly handled. While Roosevelt is not too exciting, some of the adults are great characters.			

		Interest Level	Reading Grade Level	Recommendation Level
263.	Showers, Paul. Look At Your Eyes. Illustrated by Paul Galdone. New York: Thomas Y. Crowell Company, 1962. This science book is thinly clothed with a story. A black boy waiting for his mother to return from shopping plays a game of looking at his eyes looking back at him. There are details about the features surrounding the eyes, pupil size changes, and way eyes express feelings. Several white children and the boy's dog are also used to illustrate points about the eyes in this interesting Let's Read and Find Out book.	1	2.8	1
264.	_______. Your Skin and Mine. Illustrated by Paul Galdone. New York: Thomas Y. Crowell Company, 1965. Another Let's Read and Find Out book features a white boy and his black and Oriental friends, Mark and Henry. This time the boy muses about his skin noting pores, hair, sense of touch, fingerprints, melanin, perspiration and the reason for skin covering. This simple but enlightening book would be useful even in the upper elementary grades. It would complement The Strange Story of Oliver Jones very nicely by giving the details of pigmentation that Korshak alludes to in that book.	1	4.1	1
265.	Smith, Eunice. Denny's Story. Illustrated. Chicago: Albert Whitman Company, 1952. Denny writes stories about what everybody else will be when they grow up but cannot decide about himself until he convinces everyone by his actions that he will be a writer. A few black children are in his class. One black girl will look too close to the old stereotyped pictures for many people's comfort.	1		1
266.	Smith, William Gardner. South Street. New York: Farrar, Strauss and Young, 1954. Fascinating characters: Phillip, Michael and Claude, brothers who had announced a vendetta against whites when a white man murdered their	5		1

	Interest Level	Reading Grade Level	Recommendation Level
father; Kristen, a richly alive white violinist Claude meets; Slim, a numbers runner. Complex interrelationships evolve as Claude and Kristin fall in love and Margaret, a girl who has secretly loved Claude for years, feels bitter about her brownness because she thinks color is what attracts Claude to Kristen. Race hatred in both directions versus love of humanity are deftly explored. Claude and Kristin's marriage is finally undermined by the enmity of the outside world. A bittersweet story! There is a good passage on pages 58-59 about the black militants' reason for anger against the white man.			
267. _______. The Stone Face. New York: Farrar, Strauss and Young, 1963.	5		1
Simeon Brown, a black American, flees to Paris to keep him from murder and its consequences. Flashbacks reveal the lustful games of summer nights, the horrors of slum dwellings, violence, police beatings, seeing Algerians become the despised minority with blacks now respectable "white" men. As Simeon attempts to free himself from the nightmarish white stone face that haunts him, he finds a race - free peace in Paris but unconsciously finds himself stepping over to the side of a new minority, the Algerians. There is a sad reminder of human frailty when an Arab friend breaks the spell with a remark full of anti-Jewish hatred.			
268. Snow, Donald. Canalboat to Freedom. Illustrated by Joseph Cellini. New York: Dial Press, 1966.	3	5.4	3
Young Ben Lown comes to America from Scotland as an indentured servant and the descriptions of the fearful passage as well as the callous treatment of the ship masters drive home the common points of the indenture system with slavery. Ben becomes a hoggee, a driver of the mule teams along the barge canal towpaths. Here he meets black Lundius, a secret conductor on the Underground Railroad. Marvelous descriptions of what the canals in the 1840's were like! Ben's hope			

	Interest Level	Reading Grade Level	Recommendation Level
that America will be a land of equality is shattered by the attitude of most of the people along the canal toward the hoggees, and he turns to helping Ben Lundius with his work as a conductor. This book is unique in having a black play a central role in the Underground Railroad, but Lundius is killed soon and Ben, who takes over, has difficulty understanding what slavery does to a man psychologically. Source notes at the end establish the authenticity of the details about the Underground Railroad.			
269. Synder, Agnes. The Old Man on Our Block. Illustrated by O. D. Donald Lynch. New York: Holt, Rinehart and Winston, 1964. This textless book could be an interesting device to encourage creative writing. The pictures show an old man who lives alone but takes children on many outings. Several background members of the group are black.	1	0.0	2
270. Snyder, Zylpha. Egypt Game. Illustrated by Alton Raible. New York: Atheneum, 1967. April, a Hollywood brat left by her flighty mother with her grandmother, and Melanie, a black neighbor lonesome for imaginative girls her age, turn their eager minds to developing the mysterious Egypt Game. The play is first-class imagination, and the kids adopting poses for the outside world are unique characters, on a par with Konigsburg's Jennifer. Interwoven with the theme of how April learns to accept her mother's rejection is the mystery of the peculiar Professor and the child-killer who has struck twice. Their narrow escape from the latter is handled realistically and not melodramatically. Incredibly well written.	3	7.8	1
271. Sophrin, Alan. Quiet Rebel. New York: John Day and Company, 1968. Brad makes an offhand remark to Bill Grimes, the black track star who has beaten him for 3 years, that he wishes Bill were on his team,	4		

which rankles because of the refusal of Brad's all-white school to accept 50 black mainly tuition paying high school students from the nearby township. The shame Brad feels about his obliviousness of the rejection is translated into action as he involves his parents and Arnie Weiss in trying to get the Board of Education to reverse their position. The characters are lifeless and the author has to explain their motivation. The black characters helplessly watch the manipulations of the white parents for both good and bad causes. And what would have happened if the bad guy's daughter had not taken a sudden interest in our hero, and, hence, in whatever causes he espoused? Boring! But there is one interesting point made about the suburbs not being divorced from the city as they pretend to be.

		Interest Level	Reading Grade Level	Recommendation Level
272.	Speicher, Helen and Borland, Cathryn K. Southern Yankees. Illustrated by Ingrid Fetz. Indianapolis: The Bobbs-Merrill Company, 1960.	3		

In a time switch, some twentieth century Yankees find themselves transported to the South during the Civil War. They discover the workings of the Underground Railroad, help some slaves escape (not the ones on their plantation, for Aunt Phoebe says they are happy) before they finally travel homeward in space and time via the Railroad.

		Interest Level	Reading Grade Level	Recommendation Level
273.	Sprague, Gretchen. A Question of Harmony. New York: Dodd, Mead and Company, 1966.	4	4.6	1

Jeanne meets Dave and another music-loving friend, black Mel Johnson, and their friendship deepens as they play string trios Sundays. After one concert they try a new ice cream parlour because of Jeannie's craving for their frozen eclairs and are silently refused service. Jeannie's slow realization that they are being snubbed because of Mel turns into fury over this abridgement of her own civil rights and makes the three of them determined to sit it out. These are characters with a reason for liking one another who are realistically involved in taking a stand against discrimination. Highly recommended.

	Interest Level	Reading Grade Level	Recommendation Level
274. Stanley, John. It's Nice to Be Little. Illustrated by Jean Tamburine. Chicago: Rand McNally and Company, 1965. Reminiscent of de Regniers' and Anglund's books in format and mood, this five-by-seven book stars a quartet of children, representing both sexes, three races and the conventional two pets. The text nostalgically outlines the advantages of being little: visiting your dog in his house, being close to flowers, etc. While paying homage to children's desire to grow bigger, the author suggests that doing so means leaving the never-never world of play. The illustrations are pretty enough for a Hallmark card. Adults will think the book is great.	1		
275. Steinman, Beatrice M. This Railroad Disappears. Illustrated by Douglas Gorsline. New York: Franklin Watts, Inc., 1958. O.P. Another white boy discovers his family's part in the Underground Railroad and joins them when some unexpected "parcels" arrive. A colony of freedmen in the Connecticut countryside have been running a school for ex-slaves, and, despite obvious suspicions people will have about their innocence, helps Seth in his first job as a conductor.	2		
276. Sterling, Dorothy. Mary Jane. Illustrated by Ernest Crichlow. New York: Doubleday and Company, 1959. Available in paperback by Scholastic. The jeering crowds, unexpected barbs by classmates, and ugly phone calls that are endemic to many southern scenes of school desegration are recounted in this story. An interracial friendship develops despite both sets of parents' fears and involves the girls in breaking some school rules to pursue a mutual interest in animals. Mary Jane's mother's advice about conservative dress should provide a chance for much discussion in this day of mod prints in electric colors. Mary Jane is a lively heroine.	3	5.9	1

	Interest Level	Reading Grade Level	Recommendation Level
277. Stolz, Mary. Who Wants Music on Monday? New York: Harper and Brothers, 1963.	4		
This story is primarily about a white girl's adjustment to her older beautiful sister and her flighty mother. A brother and his black roommate, who resents being a "show Negro," briefly appear.			
278. _______. Wonderful, Terrible Time. Illustrated by Louis S. Glanzman. New York: Harper and Row, Publishers, 19 .	3	4.0	1
Sue Ellen, whose Momma looks after Mady while her mother works, has always been able to boss her friend. When the girls get the opportunity to go to a summer camp, Mady for once makes up her mind without Sue Ellen. Mady, whose one ambition is to work with animals when she grows up, can practically see the woods animals in front of her now in her city apartment. Sue Ellen, furious at her friend for her decision, insists that she too will go. Sue Ellen's unwillingness to admit she is wrong almost wrecks camp for herself but not for her rapturous friend. The returning home to Harlem is a sad event for Mady until she realizes how much she enjoys sharing the tales of the wonderful 2 weeks with her mother. The girls' thoughts about the few teachers who can manage their classes, Mady's father's death long ago in a southern civil rights demonstration, being careful in the 10¢ store so no one will think you are stealing, the senseless violence of the groups of older boys, and their feelings about blackness are skillfully woven into the story. Warm believable characters in a fine little book.			
279. Stone, Alan. Mystery of the Lost Pony. Illustrated by Mel Bolden. New York: World Publishing Company, 1967.	2		
Janice, Penny, Louella, Cleve and Gordo ride again in this sequel to the happy saga of a child-centered, middleclass black family. Clean the house and mow the lawn and everyone gets a pony ride. Gordo shows a little variation from the status-conscious group in making			

	Interest Level	Reading Grade Level	Recommendation Level
his own monster bike and he is even tempted to smack the bully once (he does not, however.) The author never quite explains how Mr. Brooks always knows where to go to unscramble the mess his junior detectives stumble into.			
280. _______. The Mystery of the Old Jalopy. Illustrated by Mel Bolden. New York: World Publishing Company, 1967.	2		
Same family, new mystery. Sam Corey, the boy who works for Mr. Brooks, has been seen around town driving a car when he does not own a car. No one thinks to ask Sam himself until Cleve decides to "try to make him tell me" because they are so busy earning money for the unfortunate white family whose father is injured. The Tollivers are the ultimate in all-American competitiveness. The formula of these stories is to copy the tritest of action-packed adventure stories while reversing the racial roles. But a trite book is still trite regardless of the color of the super-hero. If children like Nancy Drew, however, they will probably like the Tollivers too.			
281. _______. The Tollivers and the Mystery of Pirate Island. Illustrated by Mel Bolden. New York: World Publishing Company, 1967.	2		
Mrs. Tolliver and her bouncy children go to Bermuda for a vacation. The five black children encounter a red-haired bad guy followed by a blond plus an English nanny for their father's college roommate's family. If you like slambang adventure, this is it. As an extra, every few pages there is an informational filler about Bermuda. Everything happens so fast, the mystery almost solves itself. Jan, an over-eager sleuth, is the only character with any sort of identity in this book. Both fathers are professionals who have light-skinned wives. Why?			
282. Stoutenberg, Adrien [Lace Kendall]. Rain Boat. Illustrated by John Kaufmann. New York: Coward-McCann, Inc., 1965.	2		

		Interest Level	Reading Grade Level	Recommendation Level
	Three children marooned on a hill in a great flood are rescued by a black man trying to collect two of every kind of animal. Sound familiar? The children's uncertainty over whether this was truly another Biblical flood contrasts with Shem's firm belief. When the rains finally stop and they find their way curcuitously back to their old neighborhood, Shem vows to continue his journey to Amaharaland. And so Shem and his bewitched creatures sail away.			
283.	Strachan. Class President. Illustrated by Bernard Case. New York: Ives Washburne, 1959.	3		
	On the 1st day of junior high, Constancio, after chiding Margaret Dong about being a conceited Chinese, fights with Ed Jones, a black boy who taunts both kids about their ethnic backgrounds. The principal makes a speech about forming one cohesive student body, but the varied nationality groups (Chinese, Japanese, Phillipine, black and white) fall back into their self-segregated pattern. The book affords an opportunity to compare the pride of the Chinese in their past with today's awakening black consciousness of their suppressed history. The plight of the black families, who had rented the homes of the Japanese interned during the war but had moved back to their old crowded neighborhood now that the war was over, plus the natural rivalries and clannishness of the ethnic groups proves a challenge to Margaret's organizational abilities in trying to form a cohesive student body. Margaret, through her work with the Improvement Association in preparation for their gala International Festival, gets to know a Caucasian and a Japanese girl, but her contact with the black student, Ernestine, never materializes.			
284.	Sutton, Margaret. Weed Walk. Illustrated by Steele Savage. New York: G. P. Putnam's Sons, 1965.	3	4.5	4
	After hearing news of demonstrations on television, Lori discovers her friend Karen, whose			

No.	Entry	Interest Level	Reading Grade Level	Recommendation Level
	lead she has always followed, objects to the idea of black neighbors and her own parents are evasive about it. The topic is pertinent because they live near the ghetto and there are currently several houses for sale. Rumors soon start and when a black man appears one day while the girls are shortcutting through the foggy, deserted field, Karen's fears cause them to panic and call the police although the stranger was only trying to return their dropped wallet. Lori returns to church where she finds the youth group eagerly discussing civil rights and enters a new phase in her development. The changing of Lori from an unsure, dependent friend to a strong-minded girl is not too convincing because of its suddenness, nor are the opinions of her older sister who works for a realtor clear. There is an interesting contrast between the two new neighbors: a slovenly white family and the respectable black family. The fright scene in the fog would be good to use as a projective technique to let children express their thoughts about the strange man.			
285.	Taylor, Sydney. The Dog Who Came To Dinner. Illustrated by John E. Johnson. Chicago: Follett Publishing Company, 1966.	1	2.2	1
	The Browns ask their unseen new neighbors, the Lanes, to dinner to welcome them. Mr. and Mrs. Lane and their boy and girl, a black family, plus a dog seem to enjoy their visit, but the dog displays increasingly bad manners. The Browns look unhappy but say nothing; the Lanes also say nothing. Then they discover the dog belongs to neither family and all have a good laugh. Good 6-year old humor, and it is an easy reader as a bonus.			
286.	Thayer, Jane. Rockets Don't Go to Chicago, Andy. Illustrated by Meg Wohlberg. New York: William Morrow and Company, 1967.	1	3.1	
	Andy is disappointed when he learns that rockets do not go to Chicago because that's the way he wants to go to visit his Aunt Alice. But he soon discovers his train roomette is very much like a rocket ship; in the middle of the night it is almost too much like a rocketship. A red cap or two have dark faces.			

	Interest Level	Reading Grade Level	Recommendation Level
287. Tiffany, Kathleen S. Mary Florence, the Little Girl Who Knew Lincoln. Illustrated by Victor Dowling. New York: Dodd, Mead and Company, 1955. O.P.	3		
In this story of a little girl, who chances to meet Lincoln, a black sexton figures briefly.			
288. Tufts, Anne. Rails Along the Chesapeake. Illustrated by Rus Anderson. New York: Henry Hold and Company, 1957. O.P.	4		
A white boy from New England has many exciting adventures as he tries to make his fortune in the world. He stays with a freedman farm couple while working on the railroad and exposes a charlatan who is trying to trick them out of the title to their home.			
289. Tunis, Edwin. Shaw's Fortune: The Picture Story of a Colonial Plantation. Illustrated by the author. New York: The World Publishing Company, 1966.	2	4.4	5
This story is really a non-fiction book on plantation life told through the activities of several generations of the Shaw family. The author explains how a typical plantation was run from 1600 to 1732. The details of colonial living are faithfully portrayed and supplemented by copious illustrations. By following Squire Shaw and his wife as they go about their daily duties on the plantation, the reader also gets a dramatic picture of how the level of civilization in the early plantations depended heavily on the slaves; field workers, yes, but also house servants and a myriad of skilled workers. The author acknowledges the probable obliviousness of the owners concerning the morality of slavery while noting that the slaves were quite aware of its immorality. The social distinctions between slave, bond servant and owners are implied through the use of first names and the black and white children being able to play together only when the former are done with their work. This book, used in conjunction with one of the stories of Harriet Tubman which tells what it felt like to be a slave from the slave's viewpoint, would give an excellent overview of both the times and the institution of slavery.			

	Interest Level	Reading Grade Level	Recommendation Level
290. Udry, Janice. What Mary Jo Shared. Illustrated by Eleanor Mill. Chicago: Albert Whitman and Company, 1966. Every time Mary Jo is about to share something in school she either loses her nerve or someone else shares it first. She invites her father to school one day and to his surprise shares him. A mild story of a shy little girl with rich pictures of the girl and her daddy. The tales she tells of her father's misbehavior as a boy will delight any child. This is one of the few stories for this age about a black girl.	1	4.2	1
291. Van Dine, Alan. Can You Imagine? Illustrated by Robert Lostutter. Chicago: Reilly and Lee, 1967. In this bit of whimsy, e.g., "Did you ever think of a crocodile in the kitchen sink," an occasional dark-faced child appears. Under the caption "And have you imagined how it would be if I were you and if you were me," two black children consider the exchange--with each other--while a white boy and girl exchange with their white counterparts. Similar to Brothers' Just One Me in its theme of imagining you are something else but not as good.	1		
292. Van Leeuwen, Jean. Timothy's Flower. Illustrated by Moneta Barnett. New York: Random House, 1967. Timothy, a dark-skinned child, is lonely in the busy city. No one seems to have any time for him and he has nothing to do. On a rare outing with his grandmother, he gets a flower which he struggles to take care of. Similar to the theme of "The Flower Box Street," Timothy wins the friendship of the formerly mean Mrs. Valdez through their interest in plants.	1	4.6	1
293. Vance, Marguerite. Willie Joe and His Small Change. Illustrated by Robert MacLean. New York: E. P. Dutton and Company, 1959. Willie Joe, the youngest son, is disgusted by his family's indigent ways. They own a decaying	3		

		Interest Level	Reading Grade Level	Recommendation Level
	former plantation, and two underpaid black servants are responsible for holding it together. Willie Joe sells vegetables to earn a sense of self-respect as well as a little money.			
294.	Varble, Rachel. Beth and Seth. Illustrated by Doris Reynolds. New York: Doubleday and Company, Inc., 1959. The reluctant wooing of a young white couple is the background against which free Ned is seen giving salt baths to earn the money to buy his grandson's freedom before the boy is sold down South. Very minor role.	4		
295.	Vasiliu, Mircea. Hark, The Little Angel. Illustrated by the author. New York: The John Day Company, Inc., 1965. This is the story of a little angel who comes to earth for the Christmas festivities. By scrutinizing the illustrations, one can find a faintly shaded boy and girl in the choir.	1		
296.	Vogel, Ilse-Margret. Hello Henry. Illustrated by the author. New York: Parents' Magazine Press, 1965. A fanciful coincidence, two little boys of the same name but of different colored skins getting lost in the supermarket at the same time, enables the two to start a friendship. As they wander through the aisles looking at the pictures on the labels they indulge in tremendous fantasies and chuckle as they say back and forth, "Hello, Henry," to each other. Some of the fantasy is too sophisticated for the younger ones but the joke of two boys with the same name appeals to them. The fact that one Henry is brown and another white seemed to add to the enjoyment of one integrated kindergarten who read the book.	1	3.9	1

	Interest Level	Reading Grade Level	Recommendation Level
297. Vroman, Mary. Harlem Summer. Illustrated by John Martinez. New York: G. P. Putnam's Sons, 1967. John, a high school student from Montgomery, Alabama, comes to Harlem to work for Mr. Block one summer and meets Mark and Deena. He hears about store robberies, fighting to prove your manhood, wanting to have the stores in Harlem owned by blacks, higher prices in the ghetto, and natural hairdos. John's father is a cripple who had been shot years before by southern police because he would not go to back of the bus. Short digressions explain the bus boycott of Martin Luther King, the intrigue that bell boys in seedy hotels see, and Marcus Garvey's movement. John and his friends listen to and discuss the many street corner speeches, the effect of the "happy churches," the Schomburg Collection, the meaning of the word "Negro," and antidraft feelings. These topics would help stimulate discussion by students about their own awareness and feelings. Mark, a lively character, is an outspoken but intelligent young man who thinks that John is too submissive to whites and unwilling to stand up for himself, but John finally wins his respect. John is a somewhat stilted character, but the scenes of ghetto life are authenticly exciting. It is a shame, however, that the more interesting character did not have the main role.	4	4.0	2
298. Walker, Margaret. Jubilee. Boston: Houghton Mifflin, Company, 1966. Jubilee is the equivalent of Gone with the Wind, both in plot and fascination, told from the point of view of golden haired Vyry, the daughter of a slave sired by the plantation master. Vyry grows up on her father's plantation, so light and so similar to his legal daughter the same age that she is often taken for her. Her mistress, furious with the succession of illegitimate-children and especially with Vyry, torments her whenever possible. The story relates the horrors of slavery with a hint of the ante-Bellum	5	6.4	1

		Interest Level	Reading Grade Level	Recommendation Level
	southern debate over slavery. The horrors of war for both black and white and the continuing persecution of the ex-slaves during Reconstruction are dramatically described. The novel ends with the hope that the few kindnesses accorded by whites may be the start of an upturn in the future relationship between races. A theme of striving for right and honor with no bitterness toward the past.			
299.	Warren, Robert Penn. Band of Angels. New York: Random House, Inc., 1955.	5	6.3	1
	A girl raised as white discovers her true racial identity at her father's death and is stripped of her inheritance although she had been raised as his daughter. A great variety of blacks in looks, conditions, and speech are represented. The Civil War setting may account for the "Aunt" terminology, but the comments about eyeballs shining are the author's. "Will the fair beauty finally marry the gallant white" is the theme intertwining her many exciting adventures.			
300.	Wasserman, Selma and Jack. Moonbeam and the Captain. Westchester, Illinois: Benefic Press, 1968.	1		1
	A black family boards the ship that Moonbeam the monkey, is sailing on. Their son was supposed to leave his pet monkey behind, but stowed him away instead. Suspicious things begin to happen and soon the secret is out and so is a runaway monkey. But Moonbeam goes to the rescue.			
301.	_______. Moonbeam and the Rocket Ride. Illustrated by George Rohrer. Chicago: Benefic Press, 1965.	1		1
	It sounds like a controlled vocabulary book, but it is too funny to be a reader. Moonbeam's fondness for jam helps her push buttons in her space training for the rocket ship. Dr. Jim, a black, and Scott, his white friend, train for space. No racial comments.			

	Interest Level	Reading Grade Level	Recommendation Level
302. _______. Moonbeam Finds a Moonstone. Chicago: Benefic Press, 1966.	1		1
More monkey business with Moonbeam, a fictional kin of Curious George, the monkey. Much space age detail! The monkey astronant saves Dr. Jim, and later the doctor operates to save her when she is hurt.			
303. Weik, Mary. The Jazz Man. Illustrated by Ann Grifalconi. New York: Atheneum Press, 1966.	4	5.3	1
A gripping picture of a little boy caught in the chaos of Harlem poverty. This eerie tale is about a lame 9-year old boy isolated in a top floor apartment with his only bonds to the larger world his parents returning at night and a jazz man he sees through a window across the courtyard. But, one by one, these fade out of his life. Is the boy's sudden waking a dream and do his parents return? Or does this dream-like sequence occur as he finds the peace of death? There are many questions suggested in this evocative book. It is much too unsettling to share with young children or those in precarious circumstances themselves. But the beauty of the text and the powerful woodcuts would give some idea of the crushing power of poverty to children in more secure circumstances.			
304. Weis, Edna S. Truly Elizabeth. Illustrated by Beth Krush. Boston: Houghton Mifflin Company, 1957. O.P.	2		
A little girl unhappy over a move from Vermont to New York City soon makes friends and enjoys their varied backgrounds.			
305. Weiss, Harvey. Horse in No Hurry. Illustrated by author. New York: G. P. Putnam's Sons, 1961,	2	4.0	1
Paul and a black friend, John-Thomas, decide to race Jessica and her overgrown dog, Morton, with their horse, Herman. Herman's only problem is that he would rather sleep than do anything else. The three friends have assorted comic adventures with their pets.			

		Interest Level	Reading Grade Level	Recommendation Level
306.	______. Paul's Horse Herman. Illustrated by the author. New York: G. P. Putnam's Sons, 1958. O.P. This is the first tale of the adventures of Paul, John-Thomas and Jessica.	2		
307.	Wellman, Manley Wade. Flag on the Levee. Illustrated by William Ferguson. New York: Ives Washburn, Inc., 1955. O.P. Archimedes, a slave, reports news of a conspiracy against the American government to his master. Even though the relationship is that of slave-master, they shake hands, an event for Archimedes. There is some information about the increased freedom of city slaves included in the book although it is a minor part of the story.	4		
308.	______. Not at These Hands. New York: G. P. Putnam's Sons, 1961. O.P. The editor of a country paper becomes friends with a black printer and they finally ride off to join the army, together, but on separate cars.	5		
309.	______. Rifles of Ramsour's Mill. New York: Ives Washburn, Inc., 1961. Fesso, a slave, joins the Patriots as a spy through loyalty to his ex-owner. He is most succesful because the Tories do not even notice him because of his caste status.	4		
310.	Wells, Helen. Escape by Night. New York: John O. Winston Company, 1953. O.P. Although this Underground Railroad book is still told from the point-of-view of a white family whose children begin helping, one of the slaves plays a much more active role. Charles Alton, the runaway, returns to rescue his sister whom he had to leave behind earlier because she could not walk. There is also an ex-slave who is a conductor at one of the next stations. There are many narrow escapes that make this book exciting.	3		

	Interest Level	Reading Grade Level	Recommendation Level
311. Westheimer, David. My Sweet Charlie. Garden City, New Jersey: Doubleday and Company, 1965.	4		

A poor white, thrown out when her father finds she is pregnant, hides in a summer house until an educated black, who has killed a white man unintentionally in this southern county, seeks refuge there too. A fascinating psychological battle over race- and - caste -upsetting roles results. Gradually and believably, they come to understand one another as two human beings Charlie is doomed but there is hope for a new Marlene and her baby. Their conversations include marvelous unravelings of her ingrained aid of superiority and sometimes his unsuspected realization of his own prejudice and defensiveness. Another interesting note is that he had come south to identify with his Southern brothers in their growing resistence to discrimination. A perfect Sydney Poitier script.

	Interest Level	Reading Grade Level	Recommendation Level
312. Wheeler, Keith. Peaceable Lane. New York: Simon and Shuster, 1960.	5		

The author notes that his fictional work deals with "a real issue lately pressing upon American society". The hero, Matthew Rice Jones, emerges from his cocoon of middle-class bliss when the threat of dropping property values, because you know who is moving in, develops. A run of the mill adult novel --detailed information to set the scene of the interlocking business-social contacts of USA, 1960, and a smattering of sexy thoughts every so often. The incapacity of Matt, a business friend of the black artist, to try to imagine how he would feel if he were the one trying to buy the house for his family in a nice suburban area, is rather pathetic. The story consists of the problems of the white neighbors raising cash to buy the house first, obscene phone calls and threats, the instigation of neighborhood feuds and Matt's assumptions that Lamar would sympathize with this "white" position. The problem is that the author does not deal with the real issue in a real way. Are there really hordes of black Americans ready to pounce

	Interest Level	Reading Grade Level	Recommendation Level
on any suburban neighborhood in the status range of this one? Are educated middle-class people this naive? The story is told in such a way that the reader is supposed to weep with pity for the long suffering white advertising executive. Lamar, the reader is told quite often, is so tough that one feels no pity for him until the end. And the ending is melodramatic, Lamar crashed into a tree to avoid running over his white neighbors' children as he comes speeding home from work in his high-powered sports car. Will his children live happily ever after in this suburban neighborhood now? Would they all have been able to do so without his death? The author skirts the issue. Shallow characters--both black and white!			
313. _______. The Reef. New York: E. P. Dutton and Company, 1951. Nick Cotten, budding alcoholic, leaves his abandoned wife, son, and mistress to take one last chance with his company halfway around the world. A black housekeeper occasionally appears in a perfunctory role.	5		
314. White, Dale. Steamboat up the Missouri. Illustrated by Charles Geer. New York: The Viking Press, Inc., 1958. Jim, a steward raised by a white family since he was found abandoned as a baby, is not interested in the Civil War or freedom even though he had been freed. When Dave, the family's own son, joins his father to help make treaties with the Indians, Jim goes along dancing the cakewalk to amuse the reluctant treaty signers.	3		
315. Whitney, Phyllis. A Step to the Music. New York: Thomas Y. Crowell Company, 1953. The scene is Staten Island during the Civil War and the two white heroines quarrel over sweethearts and divided wartime loyalties. During the vividly described anti-black draft riots in the city, the girls help a black who ran a confectioner's store escape the mob's wrath.	4	4.8	5

	Interest Level	Reading Grade Level	Recommendation Level
316. Wibberley, Leonard. The Wound of Peter Wayne. New York: Farrar, Straus and Ariel Company, Inc., 1955. O.P. Big Jim, who had followed Peter's father to war as a slave, voluntarily travels west with the son to make a new life for both of them but is killed in an Indian attack. Peter returns to the south, psychologically healed, and fights for the rights of blacks to an education without intimidation from some less reconstructed fellow southerners.	4		
317. Wier, Ester. Easy Does It. Illustrated by W. T. Mars. New York: The Vanguard Press, Inc., 1965. The white hero has recently moved into the neighborhood and is just beginning to be accepted by the other boys when a black family moves next door. Chip's sense of fair play, the appealing qualities of the new boy, L.A., and downright stubbornness make him risk his status in the community to help his new friend. There are provocative comments about the higher price the new neighbors had to pay for the property, the real worries the lower-middle-class whites have about any possible changes in property value, Chip's awareness of the gap between values and practice in his family, and his parents' own sense of guilt. Even though the plot has a melodramatic twist at the end, the friendship of the boys complicated by The Problem is realistically handled. There is a picture and bit of dialogue when the boys first meet that would be fun to use with a class as an introduction to the book. Which boy is in the higher grade? Whose father studied engineering? Having children examine their reasons for whatever choices they made could help them gain insight into themselves and society.	3	5.2	4

	Interest Level	Reading Grade Level	Recommendation Level
318. Wilkinson, Sylvia. Moss On The North Side. Boston, Massachusetts: Houghton Mifflin Company, 1966. 15-year old Cary, living alone with her Indian father, moves to town at his death with the white mother who has rejected her. Feeling completely alone in the world and distrusting all who seem to offer friendship, she becomes friends with a little albino boy whose mother says he is feebleminded. Touched by their common obstracism, she is still repelled by his sudden cruelty toward the little animals she finds for him. Cary rebels against the coarseness of her prostitute mother's life (especially since one of her customers is black) and yearns for the beauty and vitality of a life close to nature.	5		
319. Williamson, Stan. The No-Bark Dog. Illustrated by Tom O'Sullivan. Chicago: Follett Publishing Company, 1962. This simple picture book does not discuss race, but the brown-skinned hero shares his concern over his barkless dog with an integrated group of playmates. Simple but good.	1		1
320. Willis, Priscilla D. The Race Between the Flags. Illustrated by Carl Kidwell. New York: Longmans, Green and Company, 1955. Alfred, a young boy, who has come to this horse farm to learn all there is about racing, is helped by Only, a black boy. In return, Alfred gives Only the reward money from capturing an escaped convict so that he can have his lame leg operated on. Alfred not too long ago escaped from a lifetime of being a mute after an operation paid for from the earnings of his first successful race.	3		

	Interest Level	Reading Grade Level	Recommendation Level
321. Wilson, Julia. Becky. Illustrated by John Wilson. New York: Thomas Y. Crowell Company, 1966. It was Becky's birthday and she wanted "a wonderful special doll." After looking until Mrs. Brooks' feet hurt, Becky sees the special doll - a brown one dressed like she is. Becky's surprise over the doll turns to gloom as she sees the price tag. But a miraculous series of events makes Becky's wish come true. In spite of the picture of poverty, Becky must have the doll - and almost any way. Very heavy peasant type drawings.	1	3.6	
322. Wilson, Neill C. The Freedom Song. Illustrated by Dexter F. Knox. New York. Henry Holt and Company, 1955. O.P. This is the first runaway slave story with the slave as the main character. The seamy details of being free, but just barely so, are recounted at great length. After all the trouble the hero went to in order to gain his freedom, he returns to his old plantation after the war to be with his wife and child while working for his ex-mistress. What about his wife and child when he ran off? The author uses terms like "unlucky darky" and "uncles" occasionally. This book would be an excellent vehicle for students to analyze an author's point-of-view and how it is incorporated in his writing.	5		
323. Woody, Regina. Almena's Dogs. Illustrated by Elton C. Fax. New York: Ariel Books, 1954. The black heroine is given a pup by her white friend Janey, but the lease on their apartment forbids dogs. Almena's passion for dogs asserts itself whenever a dog appears in the neighborhood. When Almena's father, a head stableman, is asked to live on his employer's Long Island estate to open a new kennel there, all her hopes are realized. Some may be offended by the mother's being a maid and selling baked goods to earn a little extra	2		1

	Interest Level	Reading Grade Level	Recommendation Level
money, but this provides an opportunity for children to examine the harder economic circumstances the majority of blacks have to deal with in our society.			
324. Wright, Charles. The Wig. New York: Farrar, Straus, and Giroux, 1966. Far-out humor about a black who uses the perfect hair straigtener and then tests how everyone, including himself, reacts to it. The hero lampoons the disenchanted white kids who like anything with a jungle beat. He and a friend, an ex"colored" movie star decide to break into society by recording hit songs but discover they are traitors to their race, non-singers. There are fantasies of treating white like blacks have been treated. Much sex and bitterness in this series of episodes; no plot per se.	5		5
325. Wriston, Hildredth T. Susan's Secret. Illustrated by W. T. Mars. New York: Farrar, Straus, and Cudahy, 1957. This story of a white family acting as conductors on the Underground Railroad has a daughter who is suddenly made aware of her family's secret doings. Even though Susan is just 11, she undertakes the delivery of some unexpected arrivals to the next station.	2		
326. Young, Jefferson. A Good Man. Indianapolis: Bobbs-Merrill Company, Inc., 1952. When a tenant farmer decides to paint his house white, it becomes not only a symbol for him to work for but one for all the whites of the area to unite against. The story vividly describes the economic vise of southern blacks. Although Prince Albert's wife crumbles under the mounting psychological pressure, the reader is left with the feeling that there will be another plan they will both work for next year to "let a man be a man."	4	6.9	1

	Interest Level	Reading Grade Level	Recommendation Level
327. Zimdars, Ruth. Sammy, the Newsboy. Illustrated by June Talarczyh. T.S. Denison Company, Inc. 1967. With a name like Sammy, he was bound to be someone's idea of a black character and he is. Furthermore, his sister's name is Amanda! The illustrations are not very artistic, and the white characters, chalk-white in the pictures, are unbelievable. And Sammy is just too good. He banks his money for college, foregoes an extra soda, thinks but does not express exasperation toward adults, quits football for his job, and is a incredible bore.	3	-	
328. Ziner, Feenie and Galdone, Paul. Counting Carnival. Illustrated by Paul Galdone. New York: Coward-McCann, Inc., 1962. This simple counting book counts city children, black and white, as they make up a parade. The black children are only faintly discernible in the illustrations.	1	1.6	1

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Bond, Jean Carey. Brown Is A Beautiful Color. Illustrated by Barbara Zuber. New York: Watts, 1969, 4-8.

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_______. The Nitty Gritty. Illustrated by Alvin Smith. New York: Dutton, 1968, 10-12.

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Hull, Eleanor. *A Trainful of Strangers*. Illustrated by Joan Sandin. New York: Atheneum, 1968, 10-12.

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Mannheim, Grete. The Two Friends. Photographs by the author. New York: Knopf, 1968, 4-8.

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FROM A BLACK PERSPECTIVE

By EUGENE BEARD

A dereliction of professional duty, a prostitution of social responsibility, and an abandonment of personal moral obligation to direct the warring ethnic groups toward the goal of a convergent mankind is the academic crime with which the children of this nation should charge the majority of those who write their books. Most writers of children's books are undeniably conscious perpetrators of America's shameful record of racial attrition. Mrs. Glancy states that, in interracial books, black characters are invariably relegated to subordinate roles. This is the new, more subtle manifestation of America's cultural belief that blacks have not evolved to the same point in time and space on the phylogenetic scale as whites.

Approximately twelve of all of the books reviewed by Mrs. Glancy are worthy of being read by children. The rest of the books are either positive reinforcers of the white child's anti-Negro attitudes or powerful contributors to the black child's negative self-concept. It is imperative that reading materials to be used in educating the black child be thoroughly infused with nutriments for the development of a positive concept of self.

All of my reactions to Mrs. Glancy's excellent review of fictional interracial books about children cannot possible be dealt with in the present article, therefore, I shall focus my remarks on the topic of the responsibilities of writers of books about or involving black children. By writers, I am referring to those who are presently writing books or contemplating writing books to be read by black or white children.

Highly motivated black pupils who have a desire to read and learn in a positive nature and function near an optimal level have growth-promoting self-concepts. The primary purpose for writing ethnic and inter-ethnic books for children ought to be the liberation of the child's cognitive processes. This will enhance his possible contributions to the realization of a world community characterized by a minimum of racial friction and a maximum of empirical social attitudes and objective knowledge. Consequently, the writer who presents the black child with material thoroughly analyzed and examined for its objectivity, its attainment feasibility, and its concept credibility will have contributed to the development of highly motivated black pupils with growth-promoting self-concepts.

Contemporary writers of fictional books with interracial or racial themes are obligated to give an unbiased and accurate portrayal of the emerging image that the child of the black revolutionary era has of himself and to accurately describe the sociological and economic conditions of black children.

BLACK CONSCIOUSNESS, THE CHILD AND, HIS SELF-CONCEPT

Writers of children's books have collectively failed to portray the black revolutionary movement as a factor in the black child's passage from a negative to a positive self-concept. The black child sees himself enmeshed in a sociocultural cauldron of inequality versus equality of educational opportunity and sees himself caught in the despotism of the present versus the agonizing uncertainty of the future. The black child's post-1962 American experiences communicated to him the message that to survive in our society he had to be semi-illiterate, incompetent, and irresponsible. Black consciousness has replaced this degenerate message with an intellectually aggressive, competent, self-assertive, and self-achievement-oriented model. In prerevolutionary days, the black child's trappings of a positive self-image were continually stripped from their rootless moorings by the racist-tinted economic and educational knives of deprivation and denial. Before the advent of black consciousness, the child saw himself as a person who was incapable of shaping his own destiny. The writer of children's fiction must come to the realization that this belief is being consigned to the museum alongside the spinning jenny and the bronze axe.

The black child that most writers have fictionalized was the one who felt alone and deserted in his hour of desperate need, but not the one who saw himself and his kind shivering in want while a large segment of the American society was basking in ever-increasing economic prosperity and intellectual development. Black consciousness is giving the child the necessary conceptual tools for viewing the great disparity between his rate of improvement and that of society as a whole. The newly allowed emergence of this capacity is showing itself in the form of a demand for the proper depiction of Negroes in children's literature. The fictional writer must realize and literally acknowledge that the taste, the hope, and the dream of better things to come has excited the black child to revolt against existing social forms and traditional modes of thought.

The black child's revolt, revolution, rebellion—call it what you wish—is unique; unique in its role as a reservoir of motivation toward a positive self-concept; unique in that it can be used as a foundation from which he will negotiate with society. If negotiations break down, he will use any means necessary to attain the necessities for positive living.

In their quest for the American way of life, black people have been dreamers; dreamers previously willing to defer until tomorow. Tomorrow is now. Thus, today we see that when the dreams and hopes of an oppressed people are freed from the shackling forces of a racist system, their spiraling aspirations will shatter negative stereotypes such as "poor but not striving."

Writers of children's literature must be conscious of the fact that the black child is [illegible], susceptible to the ideology of the black revolutionary movement because of his intense desire to escape from a self representing frustration and decay at its worst. The child's prerevolutionary self is symbolic of that which he wishes to abandon. He desires a new self, one compatible with the coming social order. Positive consciousness of self is the individual's most accessible resource for the formulation of a growth-promoting self-image. Black consciousness resource for the formulation of a growth-promoting self-image. Black consciousness offers the child a self not bloated with the anxiety of alienation but one rooted in an ideological force given significant valuation by the world community. The child is attracted to black consciousness not primarily because of its doctrine of promise but in part because it offers refuge from the sterility of his past existence. The child desires to cast off his despised self for one socially typed as the hero instead of the fool.

The new symbols and abstractions emanating from current black social thought enable the child to identify with an order that promises to alleviate the uncertainties experienced in the here and now. The child wants to experience his own integrity and identity; he wants to expand and plasticize the rigidly structured social opportunities so that some of his goals will have a higher realization probability. Black consciousness offers him the opportunity of extending and expanding himself in this desired direction. Present-day society does not provide the black child with an adequate frame of reference for self-orientation; it fails to provide the proper social context for analyzing alternatives. Black consciousness promises to fulfill these needs.

Perceiving himself as a permanent outcast with irremediable manly flaws, the prerevolutionary child unprotestingly became the irreconcilable societal reject. Now he is realizing that his salvation lies partly in a complete separation from his negative self, in losing himself in the purifying collectivity of consciousness of kind. The child's social experiences and his awareness of possessing a blemished self makes him amenable to revolutionary black social thought. The need to escape from the psychologically debilitating effects of a negative self is seen in a readiness to unite for social action even though it may be legally defined as riotous. As the child retreats from the unwanted self there is a proportional willingness to sacrifice it by fusing his individual distinctiveness into the larger matrix of black pride.

The fictional writer must keep in the forefront of his literary mind the simple fact that the black child's experience as an anomalous citizen has generated a readiness for a social rebirth: shedding off a stigmatized concept of self. The time when the child stood alone facing an unaccepting society is being brought to an end, and as long as black consciousness remains a viable force—hopefully, until the tree of iron blooms—the black child will have a means of experiencing himself in a positive way. Black consciousness ascribes to itself a power contingent upon physical identification. Not only is blackness associated with goodness but also it aspires to reconstruct the moral universe using black symbols. It it removing the myth of color. Writers, remove the scales of prejudice from your eyes and with your pen in hand rendezvous with black reality!

KNIGHTS OF THE PLUME VS. KNIGHTS OF POVERTY

From New York to California and back there streams a dazed and uninformed procession of writers of children's books about blacks. Their books, filled with pious irrevelancies and sanctimonious trivalities are offered as legitimate characterizations of black people.

Without having to worry about an iota of refutation, it can be said that most authors do not understand the black child about whom they are generalizing. They seem totally unaware of the social engineers' frantic effort to harness, quantify, and explain this being. Revolutionists and anarchists, liberals and conservatives, preachers and priests, all have had their say on the problems of the black child. In short, almost everyone except the child himself. And now it is his turn to speak. Inkslingers are stunned. The child whom they have more often than not depicted as an utterer of grunts and moans (a professor at the University of Maryland tells his classes of future teachers that the ghetto child does not speak English; he just grunts) is speaking with an unparalleled eloquence. The black child is using a new language; one that most writers are not hip to. His language is couched in revolutionary nouns described by inflammable adjectives; a language colored with revenge-filled verbs modified by incendiary adverbs.

Today's writers appear noncognizant of the fact that many of the black child's problems are a mystery to psychology, a puzzle to psychoanalysis, and an enigma to sociology. Ghetto living almost succeeded in changing the black child into an "American invention." But not quite! That smoldering glimmer of hope that was not snuffed out has catapulted the "invention" into the daring position of demanding that the inventor share the patient's rights.

Writers hide from the fact that the ghetto black child is on the verge of becoming totally obsolete in technological, bureaucratic America. He is becoming dysfunctional by design. For the black child, the Horatio Alger story is a glaring absurdity. In its place lurks the haunting specter of unsuccessful Claude Browns who attend black schools chasing obese rats and pregnant roaches as part of the curriculum. In some instances, black children have to push derelicts from the doors of their schools and rake maggots from the darkened corners of their classrooms. Why should they not spew, incubate, and hatch their dislike for the larger society? No wonder their feelings of security are equivalent to those of a chemist trapped in a runaway roller coaster with nitroglycerin in his back pocket.

A few black children manage to escape the niches in our social structure designed to frustrate their mode of existence. A still smaller number escape the dehumanizing forces of the "Other America." Writers have the responsibility of describing the child's environment for what it is —a mechanism for the production of black consumers and black failures. Our society is approaching the crossroads on the problem of the black child. We can take the constructive road and institute programs for the child's total development or we can take the do-nothing road and, from the security of middle-class suburban homes, watch the forked-tongued flames lick the skies over the dung piles we euphemistically call cities.

Writers of young people's books are obligated to concern themselves with historical and contemporary factors which contribute to the negative socialization of the black child. No child is as thoroughly socialized in accordance to a design as is the black child. The black child is today primarily what he has **not** been programmed to be, a psychosocial entity breathing the fire of revolution. The true writer will assume his responsibility of aiding in the restructuring of our cancerously ridden social system.

Black children who were yesterday's products of social engineering and manipulation are the children of today who are drinking from the fountain of blackness and exhorting to every available ear: "I have discovered a new truth!" "I have discovered a great joy!" "I am black! I am black! And beautiful!" The wall of domestic paternalism and its accompanying philosophy of Negro inferiority is falling. The black child of today stands armed with pride and dignity, ready to destroy the cocoon of de jure and de facto segregation, mental and economic imperialism, and to trample these anachronisms into the dusty pages of history.

From the time of the Declaration of Independence to the New Deal, when the appetizer at the banquet of our North American civilization was served, the black child was not invited. From the inception of World War II to the present, the main coure was served. The black child was still without his rightful invitation. The food served at his theoretical place was divided among the greedy guests whose desire for material wealth seemed impossible to satisfy. Due to the benevolence of his Liberal friends, the black child was allowed to stand at the backdoor in the alley and battle with his sisters and brothers for the scraps unfit for human consumption. Those very scraps are with us today in the forms of underemployment, low income, denied opportunity, and a disintegrating family. How many writers of children's books have the intestinal fortitude to tell this? Scribes of fictional juvenile literature will continue their production of irrelevance until they begin to see the black child as he is in reality.

The sociopsychological processing peculiar to the various economic classes in the U.S. is rapidly changing. The inputs into the social and economic systems are almost entirely different from what they were a decade ago. There was a time when the middle class was the primary producer of revolutionists. In the future, partially due to the increase in accessible information, this role will become a monopoly of the lower socioeconomic classes. The lower classes of people will perceive the structural hypocrisy and inequities in the system, and organize and articulate their discontent. The middle class will become more rotund and more complacent.

Writers of children's books have been woefully negligent in not writing about the child who engaged in social protest—riots and otherwise. As physical social protest is primarily an action occurring in ghetto areas, it logically follows that the ghetto child is receiving more experience applicable to revolutionary actions than his middle-class counterpart.

Let me briefly introduce the reader to four children who are quite bitter about these social and economic conditions. Other than being black, poor, and undereducated, there is another bond of commonality, the admiration of the black nationalists. These are the children and the topics that writers avoid at all costs.

A RENDEZVOUS WITH REVOLUTIONISTIC CHILDREN

Robert is a slender boy of 12. His hair is usually matted with dirt and there are numerous scars on his face and neck. He had not been to school for three weeks. One cool, sunny Saturday morning I saw Robert sitting on a bench in the small park area that surrounds the Central Library in Washington, D.C. As I approached him, I noticed a strange expression that was quite unsettling to me. I sat next to him and began a conversation about the drunks who exercised a kind of territorial imperative over the area.

When I asked him why he had not been to school, he answered, "If a boy has been hurt deeply, he has sorrows. When you have been hurt, you have to find someone to love you. My mother never loved me. I've left home. I had to leave because all we did was argue. Instead of fussing and fighting, I just left."

The more Robert talked, the more his lips twitched at the edges. He continued, "I never knew my father. Things might be different if I knew him."

"How might they be different," I asked.

"For one thing," he responded, "I don't think we would move as much as we do." Feeling somewhat guilty about what I was going to ask, I said, "You said a few seconds ago that your mother doesn't love you." He shrugged his shoulders affirmatively. "Yes. I couldn't think straight when I found it out. I started to fight by sisters and brothers a lot after that—my mother loved them more than she did me. I had nobody on my side. That's when I started to hate school."

Robert paused momentarily to watch a falling leaf lazily drift toward the ground astride a crisp November air current. "If you argue with your mother, you will have bad luck the rest of your life," he prophesied. "So . . . . I left home. Stay with my uncle now. He's never home."

"Why don't you give home another try?" I asked

"Its bad enough being born colored—let alone arguing with your mother," Robert assured me as he kicked a beer can that came within inches of a prostrated drunk's head. "If you are colored you are automatically wrong. My great grandparents were born slaves. I just can't accept it," he said. "It hurts me to think about it. Sometimes I wish I wasn't born. It hurts deeply. A Negro in America is in a dog's position."

What consoling words could I give this lost child? A queasy feeling rolled around in the pit of my stomach. Society! that wicked whore who makes love to the scum of man's primitive urges! We must save our children! They are our only hope. These and many other thoughts which I could not share with Robert thundered across my sobbing mind's eye.

Searching for an answer to his plight, he shouted, "Religion! Each his own. I don't believe in nothing . . . I believe in God. I ain't been to church since I found out that my mother did not love me. It really hurts if you are not loved by your mother. Someday I am going to find happiness. Happiness is having a mother and father and sisters and brothers. Peace of mind is being with your family."

That was the last time I saw Robert. Before parting on that unforgettable Saturday morning, he said, "Well, I'll see you, Mr. Beard. I've got to make it downtown. Heard the Black Panthers got a thing going. I might get into something. Later, teach!"

James is a recent migrant from the Mississippi delta. He has been living in Washington, D.C., for approximately two months. One day, about a week after he had been enrolled in my sixth-grade class, I was on playground duty and saw him leaning against the chain fence watching the mad, hot-rod-type motorists scurrying by in their unreliable cars. Our conversation eventuated in my inquiring about his childhood, and in an almost inaudible voice he replied, "It was pretty miserable. You know, I learned that word the other day in spelling. My parents do the best they can, which is sometimes stupid."

There was a pause and the ringing slience grew louder and louder. I broke it with, "Who do you look like, your mother or father?"

James turned as if to walk away. His head lowered and his shoulders drooped. "I don't know by real father, teacher," he sadly knelled. "They tell me he had a bunch of wives."

James is 13 years old. He says he had to drop out of school for a couple of years to help his stepfather when they lived in Mississippi. Bitterness ran rampant the time he told me about his school experiences in the country. "How could I go to school and work at the same time," he complained. "It's hell trying to go to school with someone putting his foot in your butt . . . telling you you've got to work. If we hadn't left the country, I was going to run away."

James' aunt seems to be his only source of encouragement. His relationship with his mother is unstable. As he tells it, "She was too busy letting some man put his thing in her to care about me. I came home from school one day because I had gotten sick, and I saw this man on top of her. I though the world was coming to an end. When I saw that man and my mother, the only thing I wanted to do was to stay around the house to keep him from gittn' on top of her. I was glad when she told me I didn't have to go back to school that year. You can bet your bottom dollar I kept him away!"

Haunted by the though of invading his privacy, I mustered enough courage to ask, "Where was your stepfather when this was going on?"

"He and my Ma had quit."

Math is James' best-liked subject. He says he once had notions of making mathematics his life work, but since he has lost so much time out of school he may have to change. However, he still has a lot of optimism left. "I can't complain," he once said to me. "God has blessed me to do as good as I am doing. If a child who is poor don't make it, it's the parent's fault. Parents have to do right and tell their children the right way to go."

This pubertal philosopher believes that "Destiny caused me to drop out of school those two years. There is a destiny already set for every boy and girl. A child don't know no more than what he sees his parents doing. That's how we get knowledge. Knowledge is love and understanding. When you see me thinking—you know, by myself—I am thinking about something I saw my parents do. When I grow up, I don't want to be like my mother. I want to be like my man, Rap Brown. He was in my neigborhood last night talking cash talk!"

"My stepfather encourages me not to go to school," said 12-year-old Hawk. "He make me stay home to take care of my little sisters and brothers. There are 14 of us. But he is not my real father. My real father was poisoned. I have a hard time at home."

The class was out for recess. Hawk had voluntarily remained in to catch up on some work he missed while absent. "Why do you say you have a hard time at home?" I asked.

He placed his pencil down on the desk, sighed, and slightly shook his head as if overwhelmed with the sadness of growing up in the ghetto. "I . . . I don't know, Mr. Beard. I've got a weird family. My sisters and brothers always tell me that I am illegitimate. And my stepfather! Wow!" exclaimed Hawk as he slammed his opened hand on the desk. "That fool! Sometimes he won't let me eat unless I have money to pay for the food!"

"I take it that your stepfather is not very influential in your life, right?"

"That's exactly right," he roared.

"Who is?" I asked.

Hawk scratched his head and looked into the ceiling. "Oh," he responded. And after a moment's hesitation he answered, "Martin Luther King. Old drunks influence me the most, I guess. I can talk to the drunks when everyone else turns their backs on me. Last year, when I was in a different room, I slipped out of class to go work in the bakery so I could get something to eat. The man in the bakery would give me a plate of beans for working. My stepfather caught me. I was eating at the time. He tried to take the plate away from me. I got so mad I hit him in the head with it."

I asked him if he felt his parents loved him and he answered with an immediate no. He believed that "A child needs a lot of love. If he is loved, he is rich. If I knew my real father, things could get better than they are now. After my stepfather and I had it at the bakery, I got mad with the whole world. I really wanted to kill him. The reason I didn't try is that I don't want to go to jail.

"I've been hurt so much . . . I don't care any more. If a cat from a flop home like mine makes it in life, its not because he got help from his family. Then again, everything depends on how your family treats you. What my family does to me makes me feel it inside. My family don't care about me. My stepfather is too busy trying to sell enough rags to feed his tribe to have time to care for me.

"Come to think of it, it probably wouldn't be any different if I lived with my real father. They tell me he has so many women and children . . . One time I went to North Carolina, last summer. There was this chick by the swimming pool. I was talking my head off—trying to make her. She said her name was Wilma Jones. Pretty soon I found out that she was my half-sister. I ran away from that pool and never went back."

In the evenings, on my way to the bus stop, I usually walked down the streets where most of my pupils lived. This particular evening, Lenard sat on his haunches in the front yard between two of his friends. The huge cottonwood tree shaded them from the October sun. The second-floor window across the street opened amidst falling venetian blinds and harrowing curse words. "Johnny! Mark! Get your G . . d . . . a . . . over here," shouted a robust woman. Lenard's two friends dashed across the street and into the building. I stopped to chat with Lenard.

"You see that woman," said Lenard, referring to an elderly lady coming around the corner about fifty yards away, "That's my grandmother. I stay with her. My mother and father are not together. I was born out of wedlock. They never got married. I don't get along with my father so hot. Beats my mother too much. Once he tried to throw her out of a third-floor window. I swore I was going to get even with him when I grew up. I musta said it out loud because he beat the daylight out of me. I'll pay him back . . . with lots to spare.

"My grandmother took me in when my mother had a nervous breakdown. It came from my father beating and worrying her too much. I stayed with my aunt for a while. She had babies too fast. It bothered me because she was not married. All those babies! The kids at school teased me about her having all those babies. Sometimes I got into fights because they said nasty things about her. The principal kicked me out of school for a few weeks last year. She said I was a bad influence on the rest of the kids. How am I doing this year, Mr. Beard?"

"Excellent, so far."

A broad smile creased Lenard's lean face. He was pleased with himself and his school performance. "I like school," he assured me. "Those good grades I've been getting. Man! My problem last year was that I got in with the wrong crowd. Then, I heard Stokely Carmichael talk at the Neighborhood Youth Center. The people were cheering and clapping for him. Boy, I wish I was him. He told us that if a person expects to achieve anything, he must stay away from bad influences. I have it rough, but not as rough as Johnny and Mark. Being naturally intelligent is my advantage."

Using my brief case as a cushion, I sat down next to Lenard and rested my back on the trunk of the tree. He told me, "Too much responsibility on me and not enough guidance from my parents caused me to do a lot of wrong things. I think parents are responsible for a lot of children not doing well in school. Some even drop out. My parents never told me what was right and wrong." An hour elapsed and Lenard and I were still talking. He indicated that the thing that bothered him the most was to see, "the colored kids dirty and raggedy and a block away up on Pennsylvania Avenue, all the white kids have clean clothes on. This isn't right. This country!"

It is obvious that some black children, even though victimized by the worst kind of poverty, are identifying with current activists and leaders. It appears that writers of children's books are running away with their tails tucked, screaming and kicking, from their responsibility of filling this need with appropriate publications. How many children's books are there on the market about the making of Rap Brown, the nationalistic zeal of Stokely Carmichael, Malcolm X's growing up in America, or on Robert Williams of North Carolina? Instead, the writers mill continue to grind out the likes of George Washington, Booker T. Washington, Robert E. Lee, and Abraham Lincoln. Why should reading levels and interest not lag when writers are guilty by commission and omission of blunting the child's reading interests.

ESCAPE FROM BRUTALITY

It is expected that a person who writes about black children should possess competence in background information of the theme being developed. The few writers (excluding Nat Hentoff) who have attempted to develop stories around a musical theme indicate a lack of understanding of pertinent background information. It is known that the radio is a powerful socializing media among children and teenagers. Yet, only a very small number of writers have concerned themselves with the kind of music played on radio stations catering to a black audience. Rock-and-roll is a factor to be dealt with in looking at the personality of the black child. It is a factor that surrounds and touches many of the facets of his life. There are two important elements clearly seen in rock-and-roll music.

It is extremely difficult for some non-blacks to sense the importance of the word "baby," the sound of the steel guitar, and/or the piano which are heard with an almost incalculable frequency on discs played nowadays. To get a better understanding of this subject, the writers of children's books would greatly profit by looking at the black child's parent's attitudes and responses to disc music.

Let us begin with the word "baby." Why is it heard with such frequency on rock-and-roll records? I suggest that it is symbolic of the black man's yearning to live in an environment not shot through with the harshness of brutality and the anxiety of injustice. In short, a condition assimilating the tranquility of the womb. It was here and only here that a black person is somewhat protected from the relentless and omnipresent forces of a socialized anxiety generated by the American caste system. It was here that he had a feeling of security. However, "baby" means more than this to blacks. It means a period in one's life when all are theoretically loved.

During babyhood, the human animal acquires those rudimentary experiences which facilitate his development of a basic trust in people. As we grow older, our trust in people is extended away from the bounds of the nuclear family and into the larger community. For many blacks, the moment they begin to extend "trust-ties," they encounter the System; it suppresses their budding affectional exploratory interests. I would hazard the guess that this area of development is hindered in the individual's quest for optimization.

"Baby" is a vehicle of protective regression. When the black child is confronted with the seemingly insurmountable hostility of the System and feels engulfed in a sea of hostile whiteness, "baby" may serve as his escape hatch.

"Baby" may be the anesthetizer against the pain of daily living in the stinging froth of the American caste system. "Baby" stimulates in the listener a cosmic sense of oneness with self. The feeling of being alienated from self and others is temporarily pushed aside.

The second prominent element is the steel guitar and/or the piano. The higher the volume, perhaps the easier it is for one to become oblivious of adverse stimuli flowing from the larger community. The approximately three minutes that it takes a record to play permits the hearer to dwell in the quietude of his "world." He escapes through the dimension of loud noise. Here, he does not have to play "the role of being Negro." Perhaps this escape mechanism is a necessity for the adult and the child in that it offers temporary refuge from the deleterious effects of the system. Close this cultural channel and the probability of their being reduced to howling idiots by the brute force of the system is increased.

Rock-and-roll music for the child is something more than an occasion for enjoyment or for a display of artistic talent. It is an integral part of his life. A way of life that can be used as a weapon, as a means of achieving cooperative togetherness, and as a means of momentarily abandoning his plight.

CONCLUSION

Recent attempts by most authors to deal with the actual problems facing blacks are a fraudulent presentation of social reality and an example of "playing it safe." In most cases, the black child is alone, depressed, and frightened, but the newly capped wellspring of black consciousness might be the balm to ease his pains of deprivation and degradation. Black consciousness is a phenomenon toward which writers of children's fiction have adopted the ostrich policy. Writers, it is not going to disappear! The black child is as moved by and is as much a part of black consciousness as are his parents. Writers must acknowledge this.

Black consciousness as a positive force is broader than the narrowness of ethnocentricity. It promises to accelerate the development of corrective social processes which will liberate the "ghetto" oppressed, unify the warring racial groups, and give security to the withdrawn. The black child lives "on an isle of poverty amidst a vast sea of material prosperity." He continually smashes his head against the impenetrable wall of the larger community, a world which denies his existence but manipulates and exploits him in most inhuman ways. Black consciousness has the capacity to convert the exploiter into the philanthropist and transform the manipulator into the humanitarian.

At the moment of conception, the black child is cursed by a social system that is already fashioning the sinews with which to snatch him from the womb and bind him in a hand-me-down cradle of second-class opportunity. Caught in the basement of a social system in transition, the ruins of the old rain down on him. Every time the child attempts to leap to freedom he is pushed back with "you are not ready" or "this is not the time."

The rigidity and despair that has heretofore coated the mental eye of the black child is being torn away by the flexibility and hope of black consciousness. For the black child, social mobility means moving from the claws of starvation to the clutches of hunger; from an incurably diseased position to one of chronic sickness. Although the black child is still silhouetted against vermin-controlled shacks and moves anguily down glass-strewn streets trimmed with empty beer cans, he must be reckoned with in a different way. There is a light of better things to come ablaze over yonder behind the horizon, and nothing short of total annhilation can stop the forward marching army of the black child and his people.

Writers, the cry of the black child is: "Ain't no grave gonna hold my body down!"

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